

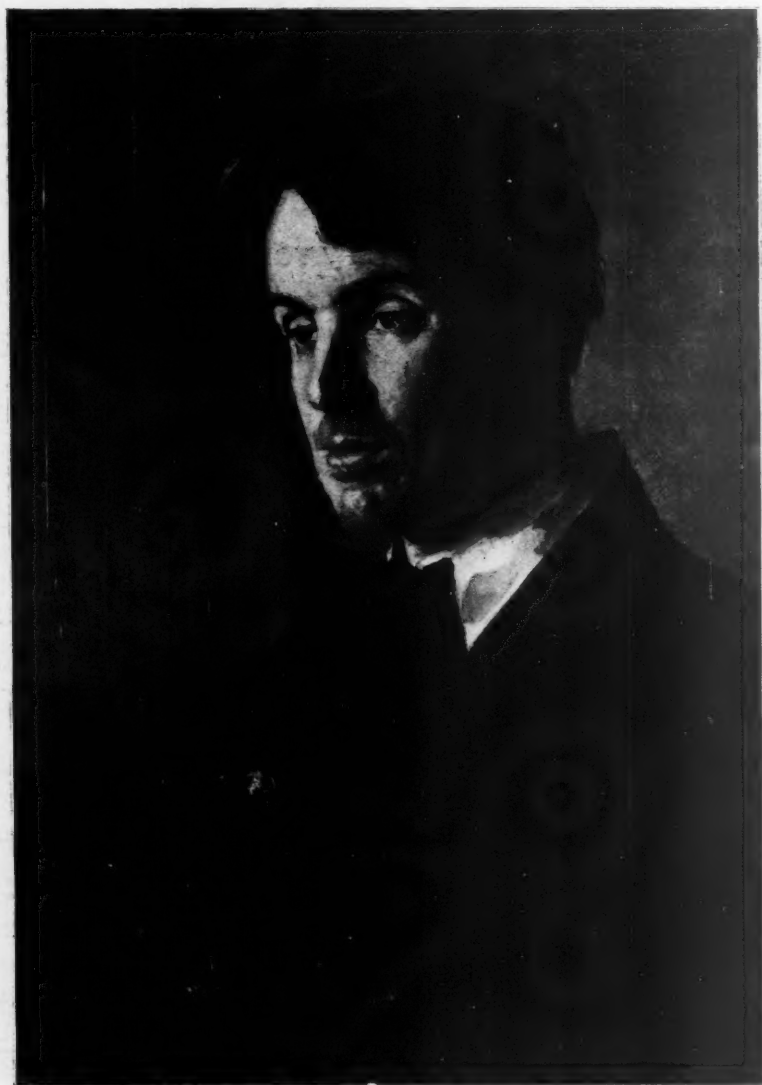
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Combined with THE ARGUS of San Francisco

The News - Magazine of Art



W. B. YEATS. PAINTED IN 1910 BY AUGUSTUS JOHN

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Vol. III — Mid-May, 1929 — No. 16

A Promise

This is the Mid-May number of THE ART DIGEST. It is three weeks late. This unfortunate circumstance is due to no other reason than the fact that the "one-man" editorial staff was too tired, after two and two-thirds years of toil without any rest whatsoever, to work any faster. In that length of time he has waded through enough newspapers, periodicals and original news material to make a stack considerably more than 250 feet high, and then on his typewriter has converted the gleanings into fifty-four issues of the magazine containing altogether more than 2,000 column feet of type if the columns, exclusive of reproductions and advertising, were clipped out and pasted end to end. This was a mighty big job to do in one uninterrupted stretch, and the editor feels that his readers will forgive his delinquency this once more.

The June number will appear about June 21. The July issue will be in the mails by July 10, and the August issue by July 31. Thenceforth THE ART DIGEST will be mailed on the day before its date.

This promise is made possible by the whole-hearted response of the subscribers to the 1929 call for patron renewals. This response was in sufficient volume that the

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editorial staff can now be enlarged with economic safety, and the long grind to which the founder had to submit himself can end. He can find time to rest, and then to improve the magazine and plan its further expansion in circulation.

THE ART DIGEST has gone "over the top." From the business standpoint it is safe and stable. It has held precisely to its standards of unique readability and honesty, and, through a policy of rigid economy, has been able to conduct three campaigns for promoting circulation. Sample copies and circulars have gone everywhere, have won new subscribers, and these subscribers have become loyal friends. The summer will pass quickly, and when the new season starts in October THE ART DIGEST, beginning its fourth year, will enter on a new stage of its career.

Although the editor has striven hard to produce the sort of publication he had in mind in the beginning, he has not wholly succeeded. There have been shortcomings which he could not help, because there were not enough hours in the day and human strength has its limit. But its readers undoubtedly can visualize THE ART DIGEST's future. Additional advertising will make possible an increase in the number of pages, so that there will be room for a more thorough treatment of the art news and opinion of the world, and its various departments can be made more searching and more comprehensive.

The summer—some rest—and a smashing new effort!

—PEYTON BOSWELL.

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Volume III

Hopewell, New Jersey, Mid-May, 1929

Number 16

California Discovers It Has an Affinity for Mural Painting



Spanish Section of Maynard Dixon's Mural Symbolizing the Early History of California.

California seems destined to become recognized as a center of mural painting. Not only are its public buildings being adorned, but the climate of the state is so favorable to mural work that there are instances where home owners have employed it in the patios of their residences, and the walls of their gardens, as well as inside. Some of California's best known artists are giving mur-

als their almost exclusive attention.

The California newspapers and their rotogravure sections have devoted much space to the huge wall which Maynard Dixon has just completed for the reference room of the California State Library at Sacramento, in the new War Memorial Library and Courts Building, and to twelve panels depicting war throughout the ages which

Frank Van Sloun has done for the entrance lobby of the same building. Gottardo Piazzoni has been commissioned to paint a series of ten large panels for the upper foyer of the San Francisco Public Library, which will be a gift to the city from a group of citizens. A couple of years ago the Los Angeles Public Library was deco-

[Continued on page 7]



Greek Panel in Frank Van Sloun's Series of Murals Depicting the Pageantry of War.

Gift to Nation

Columbia University not being able properly to house John Gellatly's notable art collection, valued at several millions of dollars, it will become the property of the National Gallery at Washington. Legislative action just taken at Washington completes the transaction, and thus adds to the splendid nucleus which the National Gallery will have when its new building is constructed on the Mall between the present National Museum, where its possessions are temporarily housed, and the Freer Gallery.

The Gellatly collection is particularly rich in the works of American masters. The collector rounded it out last year by buying, from the Milch Galleries, Sargent's "Portrait of Betty Wertheimer" for \$50,000 and thirty-seven other paintings. Besides the American works there is a Van Dyck and a Hals, acquired last year, and a notable assemblage of Eastern ceramic art, ancient and Gothic sculpture, medieval stained glass and products of the jeweler's art.

There are twelve canvases by Abbott H. Thayer, comprising the most important group ever formed, with the possible exception of those in the Freer Gallery and the Boston Museum. The gem is the artist's memorial to Robert Louis Stevenson, which represents an angel seated on a rock. Nine paintings by A. P. Ryder include "Jonah and the Whale," "The Flying Dutchman," "Mary Magdalen," a "Moonlight," and "Cows in Landscape." Five Twachtmans include the famous "Hemlock Pool," "May Morn," and "Mrs. Twachtman on the Verandah." Among the eight Childe Hassams are "Tanagra" and "Pont Neuf," which represent his earlier period in Paris; "Woman Seated at Piano," "The Isle of Shoals," and "Lily."

There are two Whistlers, "Valparaiso Harbor" and "Head of Eleanor." By John Lafarge are two flower subjects, "Water Lilies" and "Victory Wreath and Classical Column." Six examples by Thomas W. Dewing include "The Woman at the Spinnet."

Among the other artists represented are Winslow Homer, George Inness, Max Bohm, George deForest Brush, John Noble, J. Alden Weir, Gari Melchers, Henry Golden Dearth, J. Francis Murphy, Jerome Myers, Robert Reid, Frank Duveneck, Irving R. Wiles and Ruth Payne Burgess.

The Boston *Transcript*, commenting on the gift and the congressional resolution authorizing the Smithsonian Institution, which conducts the National Gallery, to "include in its next estimates to Congress whatever amount is necessary for the preservation of these art treasures," calls Mr. Gellatly's art "one of the rarest collections in the United States," and adds that the connoisseur "spent several millions of dollars and upwards of fifty years in selecting his treasures from many far corners of the earth."

The building of the new National Gallery is part of the scheme, referred to elsewhere in this number of *THE ART DIGEST*, for beautifying and co-ordinating the national capital, as comprehended in the original plans of Monsieur L'Enfant.

Buys Gauguin Masterpiece

Mrs. R. R. McCormick of Chicago has bought Gauguin's "Sunflowers," one of the last works the artist painted in Tahiti, just before he left for the Marquesas, where he died. It is dated 1901, and is a strange throw-back to the days when Gauguin

worked in Brittany. The only things to suggest Tahiti are Maori idols that appear in the pattern of the bowl holding the sunflowers, and a curious nude and landscape in the upper left hand corner.

The picture was obtained by the Chester Johnson Galleries from a private collection in Europe. The Chicago *Evening Post* ranks it with "a few of the most marvelous pictures that have given him immortality."

Notable Paris Auctions

Two sensational art sales were held in Paris within one week. The Marius Paulme collection of eighteenth century art objects and paintings, sold by the auctioneer, F. Lair Dubreuil, at the Galerie Georges Petit, realized a total of more than 15,000,000 francs (approximately \$600,000). Details and individual prices have not been received in America.

The Alexandre Nathanson collection of paintings and drawings of the modern school, sold at the Hotel Drouot, realized 2,128,000 francs (about \$83,000). Toulouse Lautrec's portrait of Oscar Wilde brought 290,000 francs (about \$11,363), and a small drawing by Seurat, "Bridge at Courbevoie," fetched 68,000 francs (about \$2,666). Six decorative panels of the Luxembourg Gardens by Vuillard were very appropriately acquired by the Luxembourg Museum for 200,000 francs (about \$7,800). Toulouse Lautrec's "Moulin de la Galette" brought 68,000 francs.

Washington Modernists

Art that inclined toward modernism was shown in May at the Yorke Gallery in Washington, all the exhibitors being local painters—Marjorie Phillips, Mrs. Grosvenor Hyde Backus, Margaret Cresson French, Signora Davila, Jean Negulesco and Eben F. Comins. Ada Rainey wrote in the *Post*: "The exhibition is stimulating and is decidedly of today; men and women who are alive to a new point of view are here represented and it is good to have an opportunity to see their work and to compare it with what has been done in the past. We shall get the most pleasure out of the exhibition if we go to it receptive as to what is being done, and not critical because it does not conform to all the standards of the past. Art can never remain at a stand-still, for it is the product of the thoughts and the feelings of men and women."

A Tribute to California

Lena M. McCauley, one of the critics of the Chicago *Evening Post*, visiting California, wrote this: "Travelling through California towns from the extreme south to San Francisco—with the knowledge that museums, schools and art colonies are many—there is an overwhelming sense that painting, etching and sculpture are a matter of everyday interest in communities, and growing in grace. Small exhibitions of interesting material acquaint us with well-established artists in Chicago."

Lost Work by Breughel Turns Up

Peter Breughel's "The Rural Festival," which disappeared from the private gallery of Baron Kanenko at Kiev ten years ago in the Russian cataclysm, and which art lovers feared had been destroyed, has turned up in a little Austrian town, with its panel warped but in fairly good condition.

THE ART DIGEST's advertising columns have become a directory of the art and antique dealers of the world.

Duveen Foe Dies

A mortality of 100 percent. during litigation seems to prevail among the rival art dealers who take issue at law with Sir Joseph Duveen when he destroys the value of the wares they try to sell. Edgar Gorer sued him for \$200,000 damages over the authenticity of a black hawthorne vase, and he perished on the Lusitania. M. Demotte sued him for \$200,000 because he spoiled the sale of a medieval enamel image, and he lost his life in an accident in Normandy. And now Conrad Hug, Kansas City art dealer, who tried to sell "La Belle Ferroniere" for Mme. Andrée Hahn, and who is reputed to have spent \$100,000 of his own money attempting to re-establish it as a work by Leonardo da Vinci, has followed the other two. He died in Kansas City on May 17, aged 59.

Mr. Hug had been ill for many months with cancer. A dying man, he insisted on making the journey to New York to deliver his testimony in the trial of Mrs. Hahn's suit against Sir Joseph—a trial in which three jurors held out against nine who wanted to return a verdict against Sir Joseph. The strain of the trip, and the anxiety of the contest, are believed to have hastened his end.

"Frail and spectral," said the *Herald Tribune* in its obituary, "he sat in the shadow of the disputed painting and told in hesitant phrases of his dream of years to complete the sale of a picture he believed to be a Leonardo. Mr. Hug was so ill that his voice could hardly be heard, and his testimony appeared to have a profound effect on the jury. . . . He was Mme. Hahn's principal witness. After telling his story of the years he had given to his efforts to combat the Duveen denunciation of 'La Belle Ferroniere,' he collapsed and had to be helped out of court. When the jury could not agree, and the trial ended, the news was temporarily withheld from him."

Death ended the Gorer and the Demotte suits. Will it end the Hahn case? Perhaps not, for the little French woman is a fighter and in good health. At the next trial perhaps the deposition Mr. Hug made when it was feared he could not come to New York will cause his voice to speak from the grave.

Barnard Studio for "Cloisters"

On June 1 the Metropolitan Museum of Art will take over the red brick studio building of George Grey Barnard at 190th St. and Fort Washington Ave., New York, and make it a part of the adjoining Cloisters, the museum of Gothic art which the sculptor founded and which John D. Rockefeller, Jr., bought and gave to the Metropolitan. It will be utilized to enlarge the collection of Gothic art. A new subway is being constructed and will have a station at this point, which will be named "The Cloisters" and which the museum has asked the city to construct in Gothic style.

Mr. Barnard, who will occupy a new studio at the rear of his home adjoining the Cloisters, has been at work for six years on the figures for the memorial arch, "Democracy," which will be erected not far away. He has completed the models for the seventeen war refugees, and is now busy with the 30 soldiers on the other side of the arch. Both groups will march up a rainbow. The memorial was sponsored by more than 400,000 persons, under the chairmanship of the late Dr. Frank Crane.

California Murals

[Concluded from page 5]

rated by a group of artists, and now comes the request from Dr. William Alanson Bryan, director of the Los Angeles Museum, that artists submit sketches in a competition for the decoration of the noble Mural Hall, the central foyer of the second unit of the great museum which is being erected there. This latter plan is so ambitious that the *St. Louis Globe Democrat*, commenting on it, said: "Here is a chance for some American painter to immortalize himself, as Frank Brangwyn immortalized himself in the dome of our beautiful capitol at Jefferson City." [It being mighty nice of Missouri to give Brangwyn a chance to work up a name for himself].

Maynard Dixon's gigantic mural in the reference room of the state library symbolizes the history of California. THE ART DIGEST herewith reproduces that portion of it dealing with the early Spaniards. The work is monumental in design as well as immense in scale.

The Van Sloun murals are described by the *Argonaut* as a "beautiful pageant of the history of arms. In twelve excellently designed and painted panels, it lends not only warmth and color, but romantic interest and objective meaning to an otherwise indifferent room." One of the best of them, the Greek theme, is herewith reproduced, THE ART DIGEST having chosen it because it is more than ordinarily typical of the group, for the design of all the panels, clear cut and cameo-like, somehow reminds one of the decorations of Grecian urns. There is another splendid one it would like to reproduce, showing an Egyptian pharaoh in his scythed chariot pursuing Asiatics. An Amenhotep, or a Rameses, told all about it on the walls of his tomb.

Dr. Bryan has given a large order to American painters in his beautiful brochure announcing the competition for the Los Angeles Museum. "A design is desired," he writes, "which will reveal, largely and beautifully, the great wonder and value of man's creative spirit as manifested in artistic and scientific endeavor. Los Angeles Museum is an educational institution devoted to the historical, scientific and artistic interests of man, and it is appropriate that the great mural of Mural Hall should organize in one great design 'the dynamic of man's creative power.'"

There are explicit rules for the competition, and a statement of the dimensions, color scheme and lighting of the hall that is to bear the mural treatment, with the architect's line drawings, and photographs of both the interior and exterior of the building. Three sets of sketches will be accepted, for which the artists will be paid \$500 each. From these the winning set will be chosen by the officers of the museum. Compensation for the finished mural to be selected from the three purchased will be a matter of agreement between the designer and the Museum. The sketches, in water color, are to be submitted by Oct. 1. Complete information may be had by addressing the Los Angeles Museum.

The designs for Piazzoni's ten panels for the San Francisco Public Library have been approved by the library board, the architect and a committee of fourteen representative San Francisco artists. He has chosen the elemental theme of Earth and Water.

The Booths Acquire a Renoir Masterpiece



"Mrs. Renoir at the Garden Gate," by Auguste Renoir.

Another master work by Auguste Renoir has found a permanent home in America. It is "Mme. Renoir at the Garden Gate," and it has been sold by the Reinhardt Galleries of New York to Mr. and Mrs. Ralph Booth of Detroit for their private collection. Mr. Booth is president of the De-

troit Institute of Arts, to which he has given many notable works of art, and the Booth private collection undoubtedly some day will become the Institute's. Not long ago a French critic bemoaned the fact that the bulk of the work of the great Impressionist masters has been transferred to America.

A Reproach

The widow of Thomas Eakins has withdrawn from the market her collection of works of the painter, whom American critics, regardless of all "isms," regard as a master. The collection, which will be conserved as a memorial, is housed at the Eakins home in Philadelphia. Dorothy Gaffly in the *Public Ledger* makes this comment:

"There is in this simple announcement both tragedy and irony. Tragedy that a man as influential and as fine as Thomas Eakins should not have received greater acknowledgment and honor from the community that gave him birth. Irony that his work, eloquent of Philadelphia's influence in the American world of art, should be housed in a private dwelling through the love of his own wife, while the work of other lands and of other times constitutes front-page publicity for Philadelphia's new museum of art.

"Philadelphia is noted for the numbers of fine creative artists whom it has trained. But the works of those who remain loyal must find honor and recognition elsewhere in the land. It has had and still has fine artists and great teachers, but it has shown scant gratitude and appreciation. Words

mean so little. Actions mean so much. It cries aloud—periodically and spasmodically—that Eakins was a great master, yet it leaves him to knock at an unopened door."

Philadelphia Loses Relics

It was not until the Indian collections of the Academy of Natural Sciences of Philadelphia were being packed for shipment to the Heye Museum of the American Indian in New York, that Philadelphia awoke to the fact of their sale. Then there was a rumpus. Miss H. Newell Wardle, assistant curator of archaeology for 30 years, resigned, and in a statement denounced the sale as a "breach of faith with the past and a menace to the future of the great collections of all the departments of the Academy."

However, the Academy announced that the sale was made by unanimous vote of the trustees. The transaction included the A. H. Gotschall and the S. S. Haldeman collections, the latter formed between 1840 and 1870.

Pond Becomes Director at Akron

Theodore Hanford Pond has resigned as director of the Dayton Art Institute to accept the directorship of the Akron Art Institute.

A Severe Critic

Prof. Joseph Pijoan, of Pomona College, California, author of a monumental outline of art published last year, undertook in the May number of *Parnassus* to evaluate the big exposition of American sculpture, consisting of more than 1,300 pieces by living artists, now being held in San Francisco. He treated it in a way calculated to curb American vanity.

Prof. Pijoan strikes his initial note in commenting on the building in which the exposition is held, which he says "is almost a copy of the Palace of the Legion of Honor in Paris, on the Left Bank of the Seine. It stands in San Francisco in a most beautiful location. Only one wonders why this particular French structure should be duplicated in any place in the world. Of course, this is not the first proof of that sense of imitation in the people around the Bay of San Francisco. Long ago, at the University of California at Berkeley, there was repeated the Campanile of Venice, only built in stone, and with the Strozzi Palazzo lamp placed on the top as a featherhead!"

When he gets to a consideration of the exposition itself, Prof. Pijoan says: "Looking through the halls of the Legion of Honor and the surrounding gardens, it is quite plain that the development of American sculpture is without a genius so American and so great as a Gilbert Stuart, or even a Trumbull, in the very beginning. One is tempted to declare that the sculptors of America have produced a few good pieces of sculpture, but not an American sculptor. . . .

"There seems to have been a peculiar fear of expressing the national spirit of America in its three dimensional representation. Even now this *Homo Americanus* does not appear as clear in sculpture as in the paintings of Kroll, Carroll or Bellows. The country that produced Walt Whitman and dared to scratch the heavens with skyscrapers was afraid of exhibiting her soul in round figures. We have produced a few marbles that are supposed to embody the spirit of Lincoln, of the Puritan, or the Pioneer of the Plains, but with a few exceptions, if these marbles were taken abroad, they would be considered fellow citizens of any country in the world. In some cases the imitation is appallingly servile. . . .

"Looking over the several books which have already been published on American sculpture, or surveying the American marbles of the Metropolitan (unfortunately next to the Romans) we have to confess that there is not much for us to boast of. This appears all the more clearly in the thirteen hundred pieces at San Francisco.

"Except for a few masterpieces which we will mention at the end of this article, the majority are of the neo-classic age. Greek mythology is well represented; there is a good share of Venus, Fauns, Satyrs, and Sea Gods, and a few hundred naked statues pretend to be Purity, Youth, or simply Nothing. Cupid, Psyche, and the Swan-girl, also make their appearance in this all-American exposition of contemporary sculptors. Some of those mythological personifications are not altogether wrong; perhaps the only things wrong with them is that they are in an exposition called 'American' and 'contemporary.' Even portraits of Mr. Hoover and Mr. Lindbergh seem to be of people of another age.

"Now the question which the teacher and the critic of art should put to himself, in the presence of the great effort in San Francisco, is 'Why was America no more successful in

sculpture in the past?' And perhaps the answer is this: Sculpture is essentially a popular art to be seen by many people at a time; statues of the gods are placed in the temples for the crowds to worship, and the heroes in the public places where the people will honor them, so that in both cases the artist counts on the multitude.

"Walter Pach said that Mexico was a country with fifty million artists and fifteen thousand white men, who did not apprehend anything of art. It is very clear that in the United States of America white men are more numerous. Even when we want to produce Indian subjects, as the Chiefs praying to the sun, we make them with a white-man spirit. The vast world of the American negro is also ignored in our sculpture. Think what Meunier would have made of their beautiful black torsos and of their comical gossip in groups. What a subject for a man of contemporary America!"

Academists and Modernists (both equally beloved of THE ART DIGEST), who have read to this point will be on the *qui vive* for Prof. Pijoan's comment on the "few masterpieces" which he said he would "mention at the end of this article." Both groups will expect him to point out works peculiarly and distinctively American, and of such originality that they will remind one of no prototype—something far away from the classical and the European. Here they are:

Bronzes by Paulanship, whose style, according to Prof. Pijoan, "is archaic Greek," and who is "the capital figure of the exposition"; Jacob Epstein, whose "Mother and Child" needs no description "after we have mentioned the name of Epstein"; Estelle Rumbolt Kohn, who "has several sculptures that reflect the feeling of El Greco," one, called "Instinct," being "a group of two blind women finding their way without light"; Ernest Wise Keyser's "Lady of the Lotus," described as "a Java girl in black"; Anna Hyatt Huntington's "living animals which are only surpassed by the great Hellenistic masters of animal life"; Sherry Fry's figure of a woman; Margaret Postgate's "The Three Marys"; Ella Buchanan's "The Expulsion," an Adam and Eve theme, and D. Maldarelli's "Resignation," a nude woman seated and calm.

May Restore Ara Pacis

One of the most regrettable pieces of Christian vandalism of the Middle Ages was the destruction of the beautiful Ara Pacis, or monument to Peace, erected by the Roman Senate to commemorate the return of the Emperor Octavianus Augustus from his victories in Gaul and Spain in the year 9 B. C. This finest flower of the Golden Age of Rome was demolished and its sculptures broken up by the senseless ones of that particular day, but fragments still exist, some in the Vatican, some in the Louvre, and it is believed that excavations will reveal still others beneath the Fano Palace.

Italy now proposes to restore the Ara Pacis. The Vatican has offered to give up its fragments, and it is proposed to obtain those in the Louvre by exchanging other objects for them. These fragments, however, pertain only to the marble enclosure, 45 feet square, which was carved in magnificent low relief. No parts of the altar exist, but it can be duplicated from the reproductions on the reverse side of certain coins of Nero and Domitian.

It is suggested that Dossena might be given the work of duplicating the altar.

Badly Tailored

The 161st annual exhibition of the Royal Academy is not well tailored. The editor of the *Tailor and Cutter* says so, and he ought to know. He criticizes the academicians so caustically that one imagines if he attempted to treat of the costumes in a modernist exhibition he might be speechless with feeling.

"A portrait," he says, 'does not gain power by adding a coat which no self-respecting scarecrow would don. Nothing is added to the effectiveness of a canvas by omitting buttons, ignoring seams, and maltreating collars and lapels. There are portraits in this year's Academy which are a veritable eyesore because of the distorted and shapeless gear which misrepresents modern dress. In these matters there is a cult of ugliness in some quarters. If R.A.'s themselves would set a reasonable standard, reform would quickly follow. That some of them do we gratefully admit, but a few of the worst examples are the work of distinguished men, and they need de-bagging.'

Compliments are rare in this critic's article, but many are paid to Oswald Birley's portrait of the King: "King George is wearing a black jacket, a double-breasted fawn waistcoat, and grey striped trousers. His Majesty is always so well dressed that one is glad to be able to record an excellent rendering of one of his trim suits. The shoulders are not too wide, as in many portraits; the creases are natural. On the whole, the sleeves are good, but the cuffs of both coat and shirt are a little too wide. The buttons on the left sleeve have a space between them and are the correct distance from the bottom; on the right side the buttons are close together; the lowest being higher up than on the left. The trousers and waistcoat call for no criticism. The white double collar with rounded corners, and the red and blue striped tie, held by a ring, are perfectly painted. From the sartorial standpoint, the portrait is the best in the Academy; and thus it gains from the artistic and decorative point of view."

He had this to say of Sir William Orpen's portrait of Sir Ray Lankester: "This portrait displays a weird coat, which gives one pause. On what loom, one wonders, was such a fabric woven? The design shows dots or blotches as large as buttons; of a flat surface on the body and sleeves, but standing up like mushrooms at the neck. The effect is to make the garment resemble a mangy hide."

And this of Augustus John's "Portrait of a Man": "There is a commendable bluntness about this title, but a more graphic description would be 'Portrait of a Man in a Home-made Suit.' Indeed, the clothes are roughly and carelessly painted, as if the distinguished artist scorned this part of his job."

* * *

One learns from Frank Rutter, critic of the London *Sunday Times*, that since his election the new president of the Royal Academy, Sir William Llewellyn, "has constantly pleaded for tolerance toward the newer movements in art in all his public utterances. It is no doubt due to his influence that works of a modern tendency, instead of being shepherd together in one room, are now dispersed throughout the galleries. One result of this is that not only are the walls livelier in aspect, but the general tone of the total collection is decidedly lighter and gayer in color than it has been in previous years."

Mr. Yellin Finds and Museum Donor Buys 700 Gothic Carvings



Figures of Saints. English, XVth Century. Part of Collection Given to Pennsylvania Museum by Roland L. Taylor.



Figures of Saints, English XIVth C.

Samuel Yellin, of Philadelphia, dean of American metalworkers, found in London a collection of more than 700 pieces of Medieval English wood carving dating from the XIII to the XVI century. He came back and told Francis H. Taylor, curator of Medieval art at the new Philadelphia Museum, and another Taylor, Roland L., a member of the museum committee, bought it and presented it to the institution. Mr. Yellin terms the collection the most important acquisition ever made by the museum because of its value to woodcarvers, metalworkers, architects and designers. The entire collection is now on exhibition in the Gothic Gallery of the new Philadelphia Museum (or is it the new "Pennsylvania Museum"?).

"The gift," said Mr. Yellin, "provides Philadelphia craftsmen with an unexcelled study collection of the best Gothic work of the Middle Ages.

As there will soon come a time when collections of this quality are absorbed by the hundreds of museums in America and Europe, and can not be purchased for any sum, the museum and the city are particularly fortunate in obtaining this collection of fragments and figures. Ten years from now the museum will have sufficient funds to pur-

chase great collections, but there will be no collections of value left.

"It is most important to have work of this type in the museum because to me, and I know to other craftsmen, it is just like going to a library and picking material off the shelves. These fragments of woodcarving are more essential and valuable to artisans than the splendid period rooms being installed in the museum. All of the pieces are authentic fragments of furniture, rooms and buildings which have been destroyed, so that the complete objects can never be restored. The value to the craftsman does not lie in his opportunity to copy the old fragments, but rather in the opportunity to so saturate his mind with a variety of designs that he will learn to rely on his own judgment and instinctive sense of artistry in the execution of his work.

"I visited a new building which is being completed near Philadelphia, recently, and saw what is accepted as good 'woodcarving.' But I do not call it woodcarving—only the work of an uninspired mechanic. A real woodcarver does not need a model for the particular piece of work; he makes his own design and puts all that he has into it. He is master of his material because he has absorbed the technique and beauty of a multitude of designs from a long study of fragments such as these which the new museum has acquired.

"The Pennsylvania Museum has displayed exceptional ability in selecting objects abroad that are really authentic. Very little of the so-called antiques abroad are genuine today. Many of them are made by capable craftsmen out of old lumber. They are very nice reproductions and only a few experts can tell the difference. An European dealer told me that as long as Americans came to buy them they would continue to make them.

"The rooms and interiors the museum has secured are superb originals, but we have practically exhausted the supply, and, therefore, we must concentrate on study collections. A fragment is sufficient for the master craftsman. It does not matter if it is only a nail, for he can put beside it a picture of the door in which it was used. The pieces in this collection are working documents of art which should improve the technique in design of our artisans here in Philadelphia.

"I found this collection covered with dust and scattered all over an old building, part in



Samuel Yellin and Francis H. Taylor Examining English Wood Carvings.

the old workshop and part in the basement. The owner did not know whether or not it could be sold, but I told him to hold it until I returned to Philadelphia.

"Today in America we are in a cathedral age. Not only the great church cathedrals at Washington and New York are in the building, but there are cathedrals of learning and commerce, the skyscrapers, springing up in every city. Without proper study collections for reference, the hands of the American artisan are crippled."

Mr. Yellin insists that the present moment is the time for the patrons of the Philadelphia Museum to provide funds for acquisitions. "There is one of the greatest collections in the world available now," he said, "which, if funds are made available to purchase it, would place our museum in the forefront of American museums."

Provincetown's Modern Show

The first of the summer art colony shows to announce itself is the "modern exhibition" of the Provincetown Art Association, from June 30 to July 28, consisting of paintings, drawings, prints and small sculpture. A \$2.00 fee brings membership and the privilege to submit works either to this or the later "annual" exhibition. Entry blanks must be received by June 17.

Master Works by Davies Given to Museum



"Daphnaes of the Ravine," by Arthur B. Davies.

When Mr. and Mrs. Philip S. Collins of Philadelphia decided they would give two of the best paintings by the late Arthur B. Davies they could find to the new Philadelphia Museum, they asked Royal Cortissoz, art critic, F. Newlin Price, president of the Ferargil Galleries, and the director of the museum to help them. The choice fell on "Apuan; Many Folded Mountains," and "Daphnaes of the Ravine,"—two characteristic Davies titles. The Philadelphia Museum becomes the first museum to acquire important works by Davies since his death.

"Daphnaes of the Ravine" was begun by the artist about 1916 and worked on at various periods later. Davies's use of the hu-

man figure combined with landscape to express the eternal rhythms of his highly individual reactions to the spiritual qualities underlying natural, elemental forces, seldom has been more successfully employed than in this painting, in the opinion of connoisseurs of his work. It is "an agitated, closely-knit design of exquisitely subtle color and pattern, the whole effect suggesting a cosmic world inhabited by gracefully moving figures, as evanescent as star dust."

The "Apuan; Many Folded Mountains," was painted in 1927, after the artist had completed an extended sketching tour in the Italian mountain country, where he died a year later.

Augustus John, Colorist

The Manchester Art Gallery has just acquired, from the Leicester Galleries of London, Augustus John's portrait of William Butler Yeats, painted in 1912, when he was an Irish poet pure and simple, and before he became an Irish statesman and a senator. *THE ART DIGEST* is privileged to reproduce it on its cover this issue.

John recently held an exhibition at Tooth's in London. There were no big canvases, and fewer portraits than usual. Flower pieces and small landscapes of the south of France predominated, and pleased the critics. Frank Rutter wrote in the *Sunday Times*: "Where formerly in years long past he commanded our respect by the intense vigour of his draughtsmanship, now he seems rather to woo our admiration by the deli-

cacy of his handiwork, by charm of colour, ease of handling, and tonal subtleties."

P. G. Konody said in the *Observer*: "A whole column would hardly suffice to do justice to this little show of twenty-seven pictures—landscapes, flower-pieces and portraits, all of modest dimensions. They will go a long way towards establishing Mr. John, already acknowledged to stand unrivalled among the draughtsmen of today, as a colourist of the rarest distinction—a colourist whose range extends from the infinitely subtle registration of values in his sunlit landscapes of Southern France to the triumphant orchestration of his flower-pieces. . . . Perhaps the greatest quality of Mr. John's art—no matter what the nature of the subject may be—is the perfect equipose between representation and the personal sense of style and rhythm."

Birge Harrison

Birge Harrison, landscape painter, teacher and author of a volume on "Landscape Painting," is dead in Woodstock, N. Y., at the age of 74. He is represented in nearly every American museum and in many private collections. A native of Philadelphia, where he was a member of a distinguished family of artists, J. S. Sargent took him abroad in 1875, and he studied in Paris under Cabanel and Carolus-Duran, famous figure painters of that day, but he turned toward landscape, wherein he later gained distinction. His first recognition was in 1882, when the French government bought "November."

Mr. Harrison was one of the young American artists who burst into prominence in the 80's, but his health became poor and he travelled. He visited Australia, the South Seas, India, Ceylon, South Africa and the Mediterranean, painting everywhere he went. He passed a few years in California, then went to Plymouth, and later settled in Woodstock.

His brother, Alexander Harrison, marine painter, survives him. Another brother, Butler Harrison, figure painter, died in 1886.

Birge Harrison was the friend of Robert Louis Stevenson. He was the founder of the Woodstock art colony. Poultney Bigelow, writing in the *New York Times*, said: "Woodstock without Birge Harrison! It's like a Concord without its Emerson; a Chelsea without Carlyle. We can but pray that the sacred flame he lighted in that beautiful valley will be piously tended by those into whose spirit he breathed the secrets of his genius."

A Dictatorial Gallery

Once more man tries to disprove the old saying that there is nothing new under the sun. Kenneth W. Adams has opened a gallery at No. 660 Lexington Ave., New York, which is to be run on an entirely novel plan. He is against both the jury and the non-jury systems, believing that the former encourages favoritism and the latter leads to chaos.

His plan, which he calls control by dictatorship, is to invite two persons, one academic, the other modernist, to consider the offerings with the signatures covered. They will select the works for each exhibit.

The first display, composed of 100 oil paintings, water colors, pastels, etchings and pen-and-ink drawings, shows that the first "dictators" run to bright colors.

Rogers to Direct St. Louis Museum

Meyric C. Rogers has been appointed director of the City Art Museum at St. Louis, to fill the post left by Samuel L. Sherer's death. He will remain as director of the Baltimore Museum until October.

Our Western Office

Arrangements have been made whereby Nelson H. Partridge, Jr., former publisher of *THE ARGUS*, which has been consolidated with *THE ART DIGEST*, becomes the editorial and business representative of the latter on the Pacific Coast. *THE ART DIGEST*'s office is now the old quarters of *THE ARGUS* at 628 Montgomery St., San Francisco, and the telephone number is Davenport 9744.

The consolidated magazine has double the number of subscribers on the Pacific Coast than *THE ARGUS* had. This is to the advantage of advertisers.

Grafly

Charles Grafly of Philadelphia, regarded by many as the greatest portrait sculptor of the last century and a half, is dead at the age of 67. He died as the result of a tragedy all too typical of American life. An automobile struck him and the driver speeded away unapprehended.

Born in Philadelphia, Mr. Grafly studied at the Pennsylvania Academy of the Fine Arts, and in Paris under Chapu and Dampé. He received, from year to year, many medals and honors, but these mean little to his fame, which will survive through his portraits and monuments in bronze, and the groups of his works that are prized by the Pennsylvania Academy, the Detroit Art Museum, the St. Louis Museum, Carnegie Institute at Pittsburgh, the Boston Museum, the Cincinnati Museum and Peabody Institute of Baltimore.

He is survived by his widow, the former Frances Sekeles of Corinth, Miss., and a daughter, Dorothy Grafly, of the Philadelphia *Public Ledger*, poet, playwright, and one of the country's best known art critics.

Many tributes were paid to Charles Grafly by the art writers of America. One of the most understanding encomiums was written by Mary L. Alexander, herself a sculptor, and art critic of the Cincinnati *Enquirer*:

"What a terrific loss! For Mr. Grafly was not only a great sculptor but he was a great teacher. He was the instructor in modelling in two of our best schools—the Pennsylvania Academy of Fine Arts and the Boston Museum of Fine Arts. His friend, the late Joseph De Camp, pronounced Charles Grafly to be as great a teacher of modeling as could be found in any of the European schools and, as Rodin was teaching at the time he made this statement, the remark is proof of the high place he held in the esteem of his artist friends.

"Charles Grafly's work will live; not only will it live in monumental sculpture in which his 'Pioneer Mother,' executed for California, and his General Meade Memorial, presented to the City of Washington by the State of Pennsylvania, are the great examples, but it will live for all time in his series of portrait busts, for they rank among the greatest expressions of his genius; in fact he is considered, by many who know, to be the greatest portraitist since Houdon.

"I have been told by artists who were his contemporaries that they considered it as great an honor to be modeled by Grafly for his series of American artists as to have their portraits appear in the Hall of Fame. In this series is the portrait of Duveneck, owned by the Cincinnati Museum, replicas of which he sold to many American museums. Other outstanding portraits are

Youngstown Gallery Gets a Typical Sargent



"Mrs. Knowles and Children," by John Singer Sargent.

The Butler Art Institute of Youngstown, Ohio, has joined the other American museums which own examples of the art of John Singer Sargent and has bought through the J. J. Gillespie Galleries of Pittsburgh the large and typical work, "Mrs. Knowles and Her Children." This painting, which was

recently brought to America by Howard Young, is declared by critics to be without doubt one of the master's outstanding works. It was painted in 1902, the same year as the celebrated Wertheimer portraits in the National Gallery, in London. It is more than five feet wide and more than six feet high. Its color and style are typical of Sargent.

those of William Paxton, Childe Hassam, Edward W. Redfield, Elmer Schofield, Joseph De Camp, Paul Wayland Bartlett, George Harding and Thomas Anschutz, which when Mr. Grafly modeled it, some artists thought 25 years ahead of its time, so imbued was it with living fire.

"A good many years ago, to increase the interest in portraiture among American sculptors, John Q. A. Ward offered prizes for the best portrait done by an American sculptor. Many of the sculptors submitted work. After awarding the prizes, when the jury uncovered the signatures, it was found that Grafly's portrait of George Harding had been awarded the first prize and his portrait of Clymer, the painter, had captured the second prize.

"It was my privilege to be in Mr. Grafly's studio at Lanesville, when he was working on his 'Pioneer Mother' and his sketches for the Meade Memorial. The fact that it took him about four years to get the working model for the Meade Memorial into final form, which he considered complete and satisfactory before he submitted it to the members of the National Committee of Fine Arts at Washington, shows the perfection for which he worked."

Paintings Destroyed in Fire

Several paintings were destroyed or damaged beyond repair in the Armstrong Mu-

seum of the University of Southern California, at Los Angeles; among them a Rembrandt, a Constable and a Keith. Prof. J. T. Armstrong, aged 83, the curator, led a group of students who saved most of the collection, including a Tintoretto, "Adoration of the Magi," on which, according to the university authorities, Stuart Chevalier, a New York collector, holds an option to buy for \$1,000,000.

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Costigan Prize Painting Goes to Montclair



"Springtime," by John E. Costigan.

It seems to the veteran art critic only a little while ago that the art of John E. Costigan was introduced to the public through his first "one-man" exhibition at the Babcock Galleries, in New York. And now eleven museums possess examples of his work. The last one is the Montclair Museum, which has acquired through the Babcock Galleries "Springtime," which won the Speyer prize

of the National Academy of Design in 1927. The museum selected it from Costigan's recent exhibition.

The scene of "Springtime" is laid at Orangeburg, N. Y., where the artist lives. The heavy impasto and the flickering sunlight through trees, which belong so typically to the artist's manner, characterize the sylvan subject.

Bravery

Wayman Adams is a brave man, besides being a good painter. He has undertaken the task of satisfying the Municipal Art Commission of New York City in the matter of a portrait of former Mayor John Purroy Mitchel, who met death as an aviator and for whom Mitchel Field is named, after the commission rejected three other portraits.

The portrait is wanted officially for the city hall. An artist whose name has not been made public tried it, and the commission rejected his picture. Then Orland

Campbell painted one, which was turned down, and then another, which met the same fate. Now it is announced that Mr. Adams has tackled the job.

Mr. Campbell in commenting on what happened said he wasn't "in the habit of painting post-mortems," and that if he had known a commission was going to pass on it he wouldn't have undertaken the work at all. His style, as the *World* puts it, "is not at all academic, but decorative and unusual," while on the Municipal Art Commission, "painters and sculptors are heavily outnumbered by bankers, philanthropists, politicians and directors of museums."

Will Aid Research

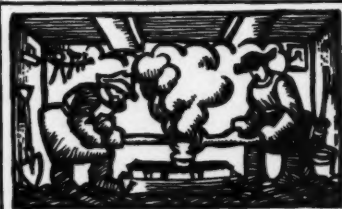
Among the awards granted this year by the College Art Association were two research fellowships of \$2,500 each, one to Prof. E. Baldwin Smith of Princeton University, who is engaged in two projects—one a catalogue of the Museo Cristiano of the Vatican and an international dictionary of architectural terms; and the other to Prof. Walter S. Cook of New York University, director of Spanish Research for the College Art Association, who is preparing a corpus of Romanesque and early Gothic panel painting in Spain.

The Museo Cristiano contains one of the most important collections of mediaeval industrial art to be found in any of the museums of Europe. It was begun 200 years ago by the acquisition for the Vatican of the Buonarroti, Chigi, and Vettori collections. Beginning with Pope Pius IX it has been given the choice of all the objects found in the excavations of the catacombs of Rome. In 1905 it was greatly enriched by the transfer to it of the treasures from the altar of the Sancta Sanctorum. Consequently the Museo Cristiano possesses today a unique collection of Early Christian gold-glass, a fine series of Limoges enamels, and remarkable ivories and liturgical objects.

The Vatican authorities assigned the preparation of the catalogue to the Princeton Department of Art and Archaeology.

Death of Pittsburgh Sculptor

Achille Giammartini, retired sculptor, of Pittsburgh, is dead at Atlanta, Ga., aged 68.



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Vose's Way

The last was first in the exhibition season at the Robert C. Vose Gallery in Boston, for, according to the critics, the show that closed the season there was the best of the year. It was entitled "Masterpieces by Deceased American Artists," and the *Transcript* called it "exactly two dozen gems of American art," and "a collection that literally turns a dealer's gallery into a choice little museum."

"In this intimate group, each canvas becomes articulate, and speaks clearly the voice of its creator. And, again, each seems to be a complete synthesis of the artist's life endeavor. The warm sunset of Inness, the glowing, glorious moonlight of Blake-lock, the mysticism of La Farge, who thought in terms of light that is transmuted to living color as it passes through the magic refraction of stained glass; Thomas Sully's love of children, Alexander Wyant's love of summer, and Duveneck's adoration of rich color, thickly laid pigment and powerful stroking."

The earliest painting was a portrait of Samuel Shute, governor of Massachusetts from 1716 to 1723, signed by Peter Pelham, who was Copley's step-father. There was also a Smibert, his portrait of Joseph Crawford.

The critics were unstinted in their praise of the way the exhibition was hung. "Never," wrote Cochrane of the *Transcript*, "have I seen paintings of American artists more appropriately hung nor with greater dignity. It is all too common a practice with museums to relegate their American collections—regardless of value—to lesser galleries . . . and hang them in wholesale quantities until the walls cry out for breathing space. Mr. Vose, one feels, could teach many a museum how to display its American wares."

Masterpiece by Raeburn Is Given to Boston

One of Sir Henry Raeburn's greatest portraits has been given to the Boston Museum by Mrs. William Arthur Gallup. A presentment of a typical Scottish border laird of the eighteenth century, it may be ranked as one of the finest portraits of the British school. It has individuality and universal quality, and is a perfect expression of its period; and these are the qualities that distinguish all great portraiture.

The subject is Robert Hay of Drumelzier and Whittinghame (1731-1807) who was for thirty years in the service of the East India Company. He was the grandson of John Hay, first Earl of Tweeddale, and his fourth son, also Robert Hay, was a pioneer Egyptian traveler and archeologist and one of the leading members of the first archaeological expeditions to Egypt covering the years from 1826 to 1838.

In this sympathetic portrait of Robert Hay, Raeburn has concentrated upon the portrayal of his character and has achieved life-like results. The background is unrelieved ruddy brown slightly lighter around the head. The costume is a formal black coat relieved by a plain white linen vest and a sheerer stock of white. But the artist has brought the whole force of his genius to bear upon his rendering of the noble head and features. The expression is alert and attentive, and the flesh tints glow with health. The ruddy cheeks and chin are minutely veined and beneath the nose and in the corner of the left eye are strong



"Robert Day of Drumelzier and Whittinghame," by Sir Henry Raeburn.

shadows. The firm mouth and chin are rendered lifelike by the slight mobility imparted by the artist. The hair is a silky white and there is a suggestion of a bow holding it at the back of the neck. Most expressive of all, however, are the clear sympathetic blue eyes. It is a portrait in which the artist has reflected the sturdiness of character and the kindness of his own noble Scotch race.

A Summer Gesture

The Grand Central Art Galleries, New York, have put on a bit of finery for the summer by redecorating the two entrance lobbies. The walls of the large outer lobby, at the elevators, have been repainted a rich terra cotta, suggestive of red clay. Furni-

ture and bronzes form an ensemble, while on the walls are three striking Egyptian panels by Lawrence T. Stevens. The second lobby has been done in dull gold and contains six panels of cement-fresco by Olaf Olesen, which constitute a permanent exhibition of that artist's craft.

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So Young, But, Oh My, Such a Reputation!

Most women want to look younger than they are, but this sophisticated little lady got herself antiqued. The specialist who did the work was rough about it, too. He first cooked her face with fire, then he took a ragged piece of stone even harder than her countenance and hit her until his arm must have been tired. But he couldn't make her pass among the old families to whose society she aspired. In fact he only succeeded in forever ruining her reputation, so that now she has to consort in a nondescript company of parvenus all labelled "Fake."

She was created by the Italian sculptor Dossena, who became famous a few months ago when the newspapers sensationally announced that European dealers had sold more than a million dollars worth of his imitations of ancient and Renaissance art as the real thing. The names of these dealers are benevolently guarded by the American museums and collectors whom they victimized.

The Metropolitan Museum of Art, in New York, has put on exhibition a whole room full of fake art objects. Some were purchased years ago, says the museum *Bulletin*, others were received as gifts, and "a few were acquired as bona fide antiques within comparatively recent times and withdrawn from exhibition in due course when further knowledge made us realize that they must be modern. Such objects, which exist in every important museum, are generally shown only to professional archaeologists."

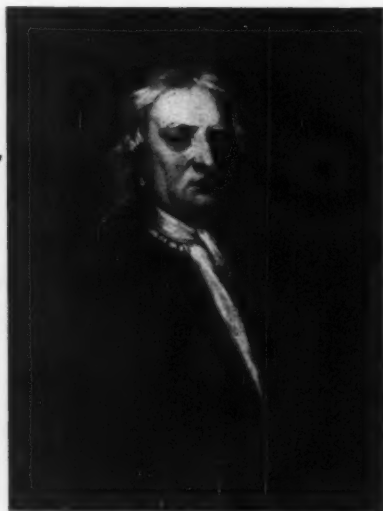
The museum's Dossena, a marble statuette in the archaistic Roman style, of which only the head is herewith illustrated, is included in the exhibition of fakes. The museum's *Bulletin* says:

"The little maiden by Dossena, which



Head of Fake Statuette by Dossena.

figured so largely in newspaper accounts, is a good illustration of an up-to-date forgery. It is not directly copied from any one known work of art but reproduces the general style of many in a not unsuccessful fashion; for it might pass for a nondescript archaistic product (that is, a Roman imitation of the Greek archaic), since its strangely elongated proportions are characteristic of such works. Only the face with its alert, modern expression gives it away.



"Sir Isaac Newton"

By John Vanderbank (1694-1739)

[One of four portraits of Sir Isaac Newton by this master, the others being in the Royal Society, London; Trinity College, Cambridge, and the National Portrait Gallery, London.]

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Moreover, the 'weathering' uniformly covers the whole surface, not varying according to exposure as in ancient works; it was evidently obtained by 'cooking' the marble and then pitting it with a ragged stone."

"The Arts" to Omit Summer Issues

The Arts has announced that henceforth it will appear only nine months in the year, the issues for June, July and August being discontinued.

Mrs. J. Randolph Brown Dead

Mrs. Mary Homer Brown, wife of the artist, J. Randolph Brown, died in Sharon, Mass. She was one of the founders of the Harvard Women's Club.

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Philadelphian Heads Museum Association

Fiske Kimball, the extremely active director of the Pennsylvania Museum, of Philadelphia, has been elected president of the American Association of Museums, which held its annual convention in Philadelphia at the same time that the American Federation of Arts had its annual meeting.

Mr. Kimball, before he went to Philadelphia in 1925, was professor of art and architecture at the University of Virginia. He has been a leader in the movement looking to the restoration of historic American houses, and has made the Pennsylvania Museum (or is it the "Philadelphia Museum"?) an exemplar in presenting antique American and European interiors. He stands for the newer methods in museum management.

It is suggested that one of the first acts of Mr. Kimball as head of the American Association of Museums may be to urge upon all such institutions that their names be direct and clearcut, so as to avoid public confusion. In the announcement of his election it was stated that he was "director of the Pennsylvania Museum which operates for the city the new museum on the Parkway and Memorial Hall in Fairmount Park." Now the rest of the country has been told that the splendid new museum, which eventually is to have something like forty-nine period rooms, is the "Philadelphia Museum." It is the *big thing* there in the way of museums. But the public doesn't know what to



Fiske Kimball.

call it. It is seldom referred to without confusion of terminology. Why not "Fiske Kimball, director of the new Philadelphia Museum?" It sounds very good.

A. F. A. Convention

At the joint convention of the American Federation of Arts and the American Association of Museums, in Philadelphia, several addresses pertaining to the relationship of art to industry were made.

Judge Edwin O. Lewis struck the keynote of the convention when he declared that emphasis should be placed upon industrial art and that too much concentration on purely decorative art should be avoided. "There has been gross neglect of industrial art schools while millions have been spent on museums of fine art," said Judge Lewis.

Andrew Wright Crawford, secretary of the Philadelphia Art Jury, declared that the practice of copying European and especially French designs without giving credit to the original designers was poisoning America's whole industrial art system. He added that this plagiarism by American artists had aroused great indignation abroad and that several French artists had threatened to withdraw from the Second International Exhibition of Industrial Art next November.

Eugene Savage, member of the National Academy of Design, in a paper read by Frederick P. Keppel urged that a "workshop system" be introduced as a remedy for what is wrong with American art education. He went on to say:

"We must take for our model the 'bottega'—the real workshop of the masters. That was the creative system of training the artist from prehistoric times to the seventeenth century, when its gradual breakdown gave

rise to art schools. Its basic principle is the very simple one that the way to proficiency in art is to perform."

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Criticizing Hassam

The late George Bellows sued Henry McBride, art critic of the *New York Sun*, for saying things about his art not one-fifth as bad as what some of the San Francisco critics have just said about Childe Hassam. If Aline Kistler of the *Chronicle* and Constance Dixon of the *Oakland Tribune* ever heard of the case of Bellows vs. McBride, they didn't heed it.

A collection of Hassams was shown at the Galerie Beaux Arts under the sponsorship of Col. Charles Erskine Scott Wood, who is called a "poet of this city" by Gobind Behari Lal, whom the *Examiner* considers to be an art critic. Aline Kistler wrote that the paintings presented "a peculiar problem. Visitors to the Galerie are confronted with a group of weakly painted canvases that are, for the most part, poorly composed and quite meaningless except as landscape notes of a place one may have seen once. Yet one is confronted with the fact that these paintings are the work of one of the most highly lauded artists of the past three decades.

"Childe Hassam was born in Boston of American parentage dating back to 1631. As early as 1880 his work received attention and from 1889 to 1920 he is said to have been awarded more medals and signal honors than any other American artist. His paintings are found in the permanent collections of most of the museums throughout the United States."

The critic then quotes Charles L. Buchanan and Ernest Haskell, who wrote: "The masculine quality in Hassam's work is to be observed," and adds, "But the testimony of the group of pictures at the Beaux Arts does not confirm this expert testimony. The paintings, with the exception of three or four of the smallest things, are feminine in feeling."

All of which is tame indeed compared with what Constance Dixon wrote. "The exhibition," said she, "is interesting since it is so very uninteresting. Indefinite, slightly pretty, all in a limited and oft repeated scale of color. There is as little variation as a merry-go-round and not half the thrill.

"It is disappointing to find in one part of a canvas an advance and retreat of color that gives a quality of palpitation, only to have it dulled by another area that is flat and anaemic. One does not feel any particular sense of structure of substance, but only of outward appearance. These paintings are like mirages. They are no more than the appearance of appearance.

"As the standard-bearer of American impressionism, Childe Hassam seems to be the waver of a very small flag as the parade goes by. In the terms of impressionism, as we understand them, Childe Hassam does not express ocular realism, does not deal with light expressed in color. If impressionism is the juxtaposition of myriad tints, this is not impressionism, for it is essentially in a monotone. . . . If this show is not representative of his finer work, it is unfortunate, for he seems to stand and wave his tiny banner as the parade, incidentally, goes on by, Oh well. . . ."

"Feminine" and "anaemic,"—and the 70-year old Hassam, a real "man's man" if there ever was one, has to endure this from two women art writers! Hassam "effeminate!" And "anaemic!" But maybe Aline Kistler and Constance Dixon were considering art just as art.

Book Plates

The 824 tiny "ex libris" exhibited by 172 artists from 17 countries at the international exhibition of the Book Plate Association at the Los Angeles Museum, caused Arthur Millier to write in the *Times* that "a Los Angeles book that does not wear a neat card of ownership in its inside left pocket will soon be as outcast as a dentist without a country club membership." Los Angeles probably has the right to be called "the book plate capital of the world."

The critic saw a distinct advance in artistry and originality. "Book plates today must be works of art. They must not only tell who owns the book, but must decorate and enhance it. And as books have rapidly improved in their type, paper, illustration and make-up, the book plate designer has kept pace."

The prizes were awarded as follows: Erwin H. Furman prize for best etching, Sara Schor, Russia; Max Wiczorek prize for best copper plate, F. G. Blank, America; Dr. Egerton Crisp prize for best woodblock, Anton Pieck, Holland; William Alanson Bryan prize for all other mediums, Rockwell Kent.

The Gardena Purchase Prizes

The Gardena (Cal.) high school, now owns twenty paintings. Each year the pupils invite the artists of California to send

pictures to an exhibition, and two or three purchase prizes are awarded. This year the choice, made by the pupils themselves, fell on "California Hills" by Maurice Braun, and "Quiet Pose" by Clarence Hinkle. The latter, a colorist of refined and gem-like quality, seems to be a favorite with the younger generation, for in April he won a purchase prize at the famous national show of the Springfield (Utah) high school.

Prize Winners at Richmond

At the 32nd annual exhibition at Richmond, Ind., 120 canvases were shown by 57 artists. The prizes were awarded as follows: Mary T. R. Foulke prize for best painting, F. Louis Schlemmer, Crawfordsville; Richmond prize, Lawrence McConaha; portrait prize, H. R. MacGinnis, Trenton, N. J.; landscape prize, Charles F. Surendorf, Logansport. At the annual dinner of the art association, Stanley Hayes presented Frederick J. Waugh's marine, "Waning Dry."

A Vigorous New Critic

With a candor that betokens the unafraid, Miss Constance Dixon has assumed temporarily the place of Florence Wieben Lehre on the Oakland *Tribune*. Two quotations show the sharp teeth of the new critic. Here is a sample:

"We would like to say that it has been a long time since we have seen such an

inferior show in such a supposedly good gallery. There is a big jump from such exhibitions as Diego Rivera and Rockwell Kent, which the East-West has had in the past, to Mrs. Julian Hawthorne (nee Edith H. Garrigues)."

And another: "Among other things there has been quite a pestilence of dog portraits in San Francisco lately. Edith Derry Willson is the most recent offender. If her technique is as good as it is supposed to be, it is only natural to wonder that she chooses the subject matter that she does."

"We feel that 'Art' has a less tangible message to deliver than that which Edith Derry Willson chooses to give us. Dogs are dogs, but if they mean more to this artist, we wish that she would continue to perfect her technique to the point where they will mean as much to us."

Club Sells Eight Manleys

The Upper Montclair (N. J.) Woman's Club is showing during May a group of paintings by Thomas R. Manley, and eight of them already have been sold. The artist has resided in Montclair since Inness' day.

Not Exactly True to Form

George Gershwin, jazz musical composer, has taken up painting, and got his photograph into the papers working at his easel. And the picture on his easel is as academic as any pupil of Bouguereau ever conceived.

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Precarious

It seems to Heywood Broun that the career of an artist is a very hazardous one.

"It is not hard to sell to somebody or or other an indifferent piece of writing," he says in *The Nation*. "I have been closely acquainted with essays and columns worse than indifferent which still found their way to pay and print. But who ever sells a picture save the member of some little exclusive group? Probably parents are wise if they speak severely to any child who picks up chalk or pencil and begins to draw figures on the wall or any other convenient place. That youngster is headed right toward the most precarious of all the callings. . . .

"Economically speaking there are just two classes into which an artist can fit. He can be successful or he can starve. A writer may maintain himself at a cent a word and keep body and soul together until the twenty-five-cent days come. . . . When a painter is sufficiently well known to command \$500 or so for a picture there are many galleries which will co-operate with him in marketing his wares, but if he cannot get a good price he can get no price at all. If I introduce myself into this discussion I may mar its serious note, but the fact remains that even though I happened to be twice as good at painting as I am now it would still be impossible for me to sell a single picture for \$5. As a matter of fact, I could be ten times more proficient, not an impossible ideal, and still remain economically an amateur. People

simply don't buy \$5 paintings. There is no \$5 market. The average man is much too frightened by hand-painted pictures ever to buy any even if he could afford them. The American tradition is that paintings belong only in the homes of the very rich. All others buy color prints.

"I am told that in Paris pictures may be purchased quite casually from a cart like potted flowers. And unless my informant has deceived me, the Frenchman of moderate means is not afraid to walk up boldly and say: 'How much?' Such a procedure is difficult here. Almost all the galleries into which I have ever strayed were full of swank and lugs. The attendants never spoke of price at all and I was far too timid to bring up anything so crass. Invariably I was made to feel that it would be gauche for a stranger to mention such matters unless he possessed social references and a letter of recommendation from his pastor. Upon the few occasions when I mustered up sufficient courage to tap some attendant on the shoulder and lead him to a distant corner the sum which he whispered to me through compressed lips was always sufficient to justify a mutual embarrassment. Blushing with consternation, I would endeavor to make him think that I might return another day with the necessary money clutched within my hand. I suppose that was mean, for I never did come back.

"The speculative urge is possibly not the highest factor in the creation of a true collector, and yet it seems to me that it would be a grand idea for the galleries and artists to get together and urge the buying of pic-

tures on this basis. It is fair to say that fully as much money may be made in obscure oil paintings as in unknown oil wells. . . . Instead of betting upon some hole in the ground the gambler makes a wager with posterity as to the thickness of the vein which he thinks he can detect in the work of some young man or woman. . . . Even if the painting speculator must have his mistakes and take his losses, I still can't see how he is worse off than the market gambler. When a gold mine comes to be unlisted it is always possible to frame the certificate and hang it on the wall, and that is not at all a bad thing to do with pictures."

Medieval Glass for Museum

The Metropolitan Museum of Art has acquired two fine panels of XIVth century stained glass, probably from the vicinity of Cologne. They are in excellent condition, with most of the old leading remaining and the glass practically without restoration.

The subject of both pieces is taken from the New Testament, the words of Christ to Peter: "I will give unto thee the keys of the kingdom of heaven." Christ in the panel on the left, holds in one hand the golden key and with the other points at Saint Peter, founder of the Roman Church and the first universal bishop. Peter on the right kneels with his hands raised in adoration. The features of both are distinguished in drawing and expression. The figures are posed in architectural niches—characteristic of the XIVth century.

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Skyscraper Museum Will Express New Ideas

Readers of THE ART DIGEST already know something of the building project of the Roerich Museum in New York, which is now erecting a 24-story skyscraper on Riverside Drive, which will not only house the museum, but will provide homes for the Master Institute of United Arts and Coroni Mundi, International Art Center, but will provide apartments and studios for those who desire to live in an art atmosphere. Artists, writers and teachers, as well as art lovers, are the ones for whom is being built the Master Building Apartment Hotel, as the edifice will be called.

The world has seen skyscraper churches, skyscraper colleges, and skyscraper hospitals, but it remained for the Roerich institution to build the first skyscraper museum. "The new era of beauty is now entering all life and is an inseparable part of daily existence," says the prospectus. "For this reason the Master building stands out as a monument of the new day when home life will partake of the substance of beauty."

This building is the outcome of the growth of the Roerich Museum and its affiliated institutions. The museum was founded in 1923 as a monument to the art of Nicholas Roerich. It originally contained 330 of his paintings, but the collection has since increased to 750. Affiliated with the Roerich Museum are the Master Institute of United Arts, a school for uniting the teaching of all the arts, and Coroni Mundi, International Art Center, organized for the diffusion of art appreciation among all people.

These institutions were originally housed in the Roerich Museum Building at 310 Riverside Drive. When they outgrew the



The Master Building. Sketch by Hugh Ferriss.

available space the directors conceived the idea of erecting, on the same site, the Master Building, a twenty-four story structure,

which not only would provide spacious quarters for these institutions, but would also contain apartments planned and executed for persons with artistic appreciation.

This combining of a museum, art school, and art center with living quarters is in direct line with the teachings of Roerich, who believes that art should be a part of one's daily life. Through his paintings, writings, researches and lectures, he has forcefully expounded the theory that universal peace and brotherhood can be attained by a greater diffusion of art and an international appreciation of beauty and culture. People should live with art, in close proximity with it, and not treat it like a thing apart.

Tenants will have access to two of the greatest art libraries in the country. There will be rooms specially designed for exhibitions, lectures and recitals. The whole Roerich Museum will constitute the lobby, and in other rooms exhibitions by modern American and foreign artists probably will be held continuously.

Since the idea is so modern, the architects have given the building modern development. The design follows boldly the outline of the steel skeleton. The modern age is proud of its steel, and no longer tries to disguise it with frapperies of stone. Colored brick will give the exterior walls the effect of a growing thing. The base will be a deep purple, gradually changing to lighter shades until at the very top the tower will gleam in pure white against the background of the sky. This tower will command a 30-mile view of the Hudson.

Death of Francois Grenier

Francois Grenier, of Windsor, Ont., and Detroit, architectural designer and artist, is dead at the age of 65.

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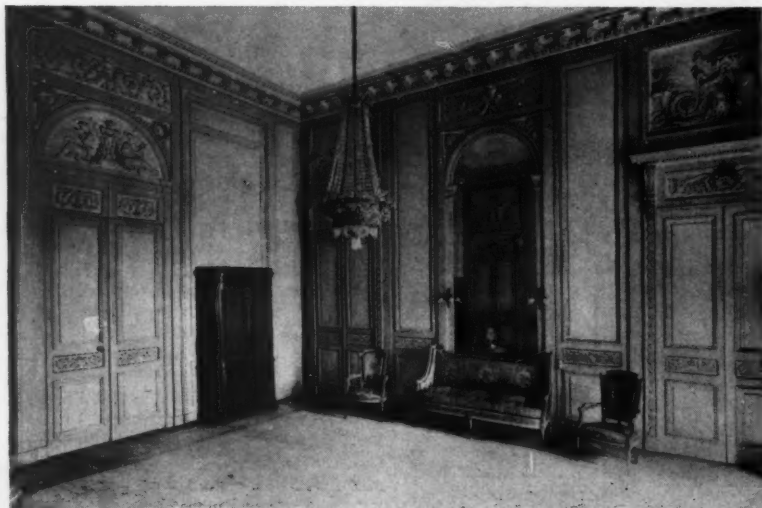
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Louis XVI Room Given to the Pennsylvania Museum by Mrs. Alexander Hamilton Rice of New York.

This room, which has just been given to the new Philadelphia Museum is so beautiful that it called forth the following from Royal Cortissoz, art critic of the New York *Herald Tribune*:

"At a time when the architect is being tempted to try all manner of strange experimentation in interior decoration every stabilizing influence is doubly welcome. That is the kind of influence exerted by the French room which Mrs. Alexander Hamilton Rice, of New York, has just presented to the Pennsylvania Museum in Philadelphia. The illustration suffices to indicate its pure and lovely qualities, those of good proportion, of delicate line and of ornamentation judiciously applied.

"It is not necessary for the modern designer to emulate the style of this room. It is necessary for him to take to heart the virtues to which we have just referred. A room like this is a kind of touchstone for the study of simplicity and beauty. It falls

into a remarkable series. The museum at Philadelphia already possesses in its English rooms an extraordinary setting for the McFadden collection of eighteenth century paintings and its broad development is planned along the same happy lines.

"When this Louis XVI room presented by Mrs. Rice was designed by the architect, Letellier, for his own home in Paris, everything in it, to the last trifling decoration, formed part of a perfect unity. Mr. Kimball, the director of the museum in which it now rests, will preserve that unity. Nothing will enter the room that is not an example of the country and the period.

"The museum has today a distinction in this regard that is unique and it kindles the imagination to think of what its ultimate status will be, when all the schools represented in it are clothed, as it were, in their own natural investiture."

The Letellier room is taken direct from the Hotel Letellier in Paris.

Ballard's Gift

James F. Ballard, connoisseur of oriental rugs, who a few years ago gave a notable collection of them to the Metropolitan Museum of Art, has surprised his home town, St. Louis. The City Museum there expected to be "in his will." After the gift to the Metropolitan, Mr. Ballard kept adding precious specimens as they turned up in the market, but St. Louis did not expect these to change ownership during Mr. Ballard's lifetime. However, the other day he transferred them to the City Museum, arrangements having been made to provide space for their installation.

"It is permitted us," writes Emily Grant Hutchings in the *Globe Democrat*, "to gratify local pride with the consciousness that in this second collection there are some rugs that are finer and more rare than any in the Metropolitan. In the case of at least two of these it was lack of knowledge on the part of the New Yorkers who made the selection which was responsible for our advantage. Mr. Ballard invited a group of experts to choose from his enormous store of rugs the ones needed to complete the Metropolitan's already large collection. The ones selected were to fill certain gaps, historically and technically. In one instance there were four rugs, of which the experts might choose two. They took the inferior pair.

"The value of this gift is conservatively placed at a quarter of a million dollars. In the next ten years it will have quadrupled its commercial value, since there are practically no more antique rugs to be had in the Orient."

Room will be provided, if no immediate addition is built, by the removal of 100 paintings and the collection of bronze copies of sculptures belonging to Washington University, which it will house in a new museum on the campus, adjacent to the School of Architecture and the Bixby School of Fine Arts.

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Antiques

Mahogany

The fact that art experts recently took issue with each other over the authenticity of a seventeenth century Dutch picture painted on a mahogany panel, some of them insisting that the use of this wood was not probable at that date, gave Frank Rutter, critic of the London *Sunday Times*, a starting point for an article.

"While it is true," he wrote, "that the great vogue for mahogany furniture began about the middle of the eighteenth century, the wood was known and used in much earlier times. The mahogany tree, as is well known, is indigenous to Central America and the West Indies, and consequently it became known in Europe very soon after the discovery of America. There is at least one famous reference to it in Elizabethan days.

"It is recorded that the great durability and hardness, to say nothing of the beauty, of mahogany was first noticed by the carpenter on board Sir Walter Raleigh's ship in 1595, who used this wood for certain repairs to the vessel while it was at Trinidad. The first import of mahogany into England, however, dates from about half a century later, after Cromwell, in the course of his war with Spain, had seized the island of Jamaica in 1656. At first the acquisition of the island was thought to be a barren conquest, but the Protector pressed on the colonization of Jamaica, and gradually its wealth and resources became evident. A certain amount of mahogany must have been brought to England during the latter years of the Commonwealth, and a friend of mine who is an expert on these matters is positive that a certain mahogany table in private possession in England dates from the Cromwellian period. Certainly there is nothing inherently impossible in the appearance and use of mahogany in Europe during the latter half of the seventeenth century. No doubt it was then comparatively rare, and as a material it was not so suitable to the style

of furniture then in vogue as it was to the styles which came later.

"We have only to make any general comparison of pre-Restoration with post-Restoration furniture to be aware of the heaviness of the first and of the increasing relative lightness of the second. Indeed, the change is so marked and remarkable that the reign of Charles II. has justly been said to connote the end of antiquarianism and the beginning of modernity. . . .

"As the taste for heavy furniture in the old favorite oak declined and waned, so in the succeeding reigns the popularity of a lighter style of furniture brought new woods into fashion. Hence the Age of Walnut, which reached its zenith during the reign of Queen Anne.

"Mahogany was slower in making its way into public favor, though during the reigns of the first two Georges it rapidly came into more extensive use. In the early part of the eighteenth century Dr. Gibbons brought mahogany into notice as well adapted for furniture, and its immense and varied utility as a cabinet wood was first practically demonstrated by the cabinet-maker Woolaston, who was employed by Gibbons. How very widely the wood was being used by the middle of the century is indicated by the fact that in the year 1753 more than half a million feet of mahogany were exported to England from Jamaica alone.

"If Woolaston ranks as the pioneer, Thomas Chippendale is generally held to have been the great popularizer of mahogany furniture. Yet the high appreciation of mahogany for its intrinsic qualities, its color, its grain, and its capacity for brilliant polish, is probably due far more to the good sense of a nation—or at least a very large class of it—than to the initiative of any one furniture designer or cabinet-maker. During the time of the early Georges, when mahogany was just coming into fashion, the principal pieces of furniture were usually covered with gilding. When Thomas Chippendale published his epoch-making work, 'The Gentleman and Cabinet-maker's Director,' in 1754, the explanatory notes made it abundantly clear that he himself laid no particular insistence on the beauty of the polished mahogany surface—as is very generally supposed—but, on the contrary, that a large proportion

of his models were intended to be finished with gilding or lacquer.

"Even to think of gilding so lovely a surface as that of polished mahogany savors of vandalism to the cultivated connoisseur of the present day, and a similar feeling must doubtless have actuated many of our sturdy ancestors. The squires and merchant-princes who formed so important a body of patrons to the cabinet-makers of the eighteenth century had an instinctive dislike of 'flummery,' among which many of them must have classed gilded furniture.

"Those middle classes, alike in Georgian as in Victorian days, did not want their furniture to be 'showy,' but they did want it to be simple and good. The love of simplicity accounts to a great extent for the gradual disuse of gilding in later Georgian pieces. The hardness and durability of mahogany made it not only an expression of the desired 'goodness,' but also made it a most suitable medium in which to carry out even such elaborate, intricate, and delicately slender yet strong designs as those evolved by Chippendale in his Chinese style.

"It is curious to reflect that when French furniture is mentioned we think instinctively of the exceptional and sumptuous pieces that were made for royal palaces and great nobles. But the words English furniture rather call to our mind the homely Queen Anne walnut, the Chippendale and Sheraton mahogany, pieces not exceptional but typical which have been closely interwoven with the lives of the people of this country."



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From Painter to Etcher of Breton Landscape



"Pine Trees and Windmill." Etching by André Dauchez.

In his early youth André Dauchez won a prize at the Carnegie International with a Brittany landscape. He has long been appreciated in America, but his reputation has grown apace in France, where he is now better known as an engraver, especially of landscape themes, than as a painter.

A recent exhibition of fifty etchings by M. Dauchez at the Galerie Marcel Guiot in Paris revealed once more the talent of this artist and the great qualities of modern French etching in general, "for this artist," asserts the critic of the Paris edition of

the Chicago *Tribune*, "is essentially a French etcher and his work is based on the sound tradition of his country in this branch of art."

At the outset of his career André Dauchez was attracted by the landscape of Brittany, to which he remained true, and "his work offers us," says M. André Chevrillon, "the most faithful and the most expressive portrait of Brittany. The emotion of this artist before the solitary places of nature is of the same order as that of Ruysdaël, and his work has classed him in the first rank of modern landscapists."

Senefelder Club's Annual

The 19th annual exhibition of the Senefelder Club was held in London, and the *Times* said of this display of lithographs: "The medium is so flexible and responsive that the exhibition resolves itself practically into one of original drawings by the artists concerned—except, of course, that the drawings are published in editions of anything up to fifty, though the average is smaller. At the same time, and for all its 'autographic' character, lithography is felt to have a quality of its own, chiefly a matter of

tone gradation, with a great richness in the darks, and it is the works that have this quality which are preferred.

"Out and away the most striking picture is 'Alassio—Starry Night,' by Mr. John Copley, with the strongly lit head of a woman in the foreground against a background of palms and night sky. It is a work of curious intensity—as if inspired by music. At the opposite extreme, of fastidious economy, is 'The Bishop,' a portrait in dull red and gold, by Mr. J. McLure Hamilton."

American Etchers

T. Spencer Hutson, New York publisher, is to bring out a series of twelve volumes to be known as "American Etchers." Ten of the artists to be thus honored have been selected—Ernest D. Roth, Alfred Hutty, Childe Hassam, Troy Kinney, Arthur William Heintzelman, Kerr Eby, John Taylor Arms, Louis C. Rosenberg, Donald Shaw McLaughlin and Philip Kapple. The first two volumes will be devoted to Roth, with an introduction by Elizabeth Whitmore, and Hutty, with the text by Duncan Phillips.

The enterprise is announced as an attempt to bring the American etcher before the public as the equal competitor of European print makers. The books will be similar to the series, "Modern Masters of Etching," published in England and devoted, with one exception, to the work of Europeans.

The "American Etchers" series is to be printed—the trade edition—on Louvain laid paper in Garamond Goudy monotype, bound in paper-covered boards with pasted label on front and end. Each will contain a catalogue of the etcher's published plates with size and number of copies, an appreciation of his work by a sympathetic critic, a short biography and twelve full-page reproductions of his best plates.

There will be also a limited edition of seventy-five each of the titles, sold in sets, only sixty of which will be for sale in this country. Each of the volumes of the limited edition will contain an original etching by the artist it treats. The Crafton collection, New York, is compiling the series.

Bresdin Show Planned

The exhibition of etchings by Rodolphe Bresdin planned for this spring by the New Art Circle in New York was postponed until fall in order to permit the rarer prints to be shown at the first comprehensive Bresdin show being held at the Bibiotheque Nationale in Paris. J. B. Neumann, of the Circle, is one of the outstanding authorities on this obscure genius, and many of the 120 prints to be illustrated in next fall's catalogue were identified through his efforts.

Though Bresdin was of French birth, and worked in Paris, he is more adequately represented in the Art Institute of Chicago than in the national library of France.

New Print Shop for Boston

Boston has a new print shop. It is the Schervée Galleries, occupying rooms on the fourth floor of 655 Boylston St., over the Schervée Galleries of Interior Decoration. James McLeod Armour, formerly a print dealer in England, is the manager.

THE PRINT CORNER

is arranging for LECTURES during the season 1929-30 on prints and allied subjects. All talks fully illustrated; suitable for museums, clubs and schools; may be accompanied by an exhibition of etchings and block prints. Special lectures for the coming season: Lillian Miller of Korea; demonstration lecture on Wood-Block Printing in the Japanese Manner: A. Hugh Fisher of London (October and November only). "Copper and the Needle as a means of Expression."

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The News and Opinion of Books on Art

"A Pot of Paint"

Thomas Craven in the *New York Herald Tribune* reviewed "A Pot of Paint," published by Covici, Friede (New York) at \$3.50. "It is by no means an accident," said the critic, "that Mr. Rothenstein's book should appear at this time. His survey of the artists of the 1890s is in accord with the changing spirit in criticism and witnesses the new and admirable tendency on the part of a few writers to view art in its relation to the industrial world and not as a sporadic circumstance. One might think that the period of the '90s has been done to death, and as regards its foppish absurdities, its brackish naughtiness and its excessive individualism, this is true, but the most important phase of the movement, curiously enough, has hitherto been ignored.

"The influence of industrialism," contends Mr. Rothenstein, 'is the dominating factor of modern civilization. When Bernard Shaw asserted that "in all my plays economic studies have played as important a part as a knowledge of anatomy does in the work of Michael Angelo," he said something illuminatingly true about his own work and profoundly relevant to all modern art.'

"The spirit of the '90s, Mr. Rothenstein goes on to say, revolted ostensibly against the hypocrisy and dreariness which produced mid-Victorian conventionality; but the true nature of its revolt was much deeper. 'The objects of its reaction were a new colossus and an ancient octopus—industrialism and classicism. The one was making men slaves to machines, the other for many generations had had a stranglehold upon the art academies of Europe.'

"During the Renaissance the artist occupied a position analogous to that of the modern scientist; he was engineer, mathematician, and humanist; a man of affairs, both spiritual and practical, who shaped

the course of a powerful civilization. The scientist, on the other hand, was a necromancer, a transcendentalist and an ineffectual solitary. Gradually for reasons which Mr. Rothenstein clearly outlines, but which need not be enumerated here, the roles have been reversed, and today the scientist is the man of influence while the artist dwells apart, a misfit, a disgruntled outcast, a sick nonentity whose contacts with society are so indirect and remote as to be almost negligible. The crowning impetus to the divergence between artist and public came with the industrial revolution, after which art was reduced to appalling degradation and beggary.

"From 1830 to the '90s the hideous productions of the machine threatened to extinguish the creative spirit, and not even the genius of William Morris nor the sulky medievalism of the pre-Raphaelites could stem the tide. It may truthfully be said that during these years not a single object of aesthetic value was produced. The pseudo-artist, however—the sentimentalist and the pictographer—flourished as never before and supplied the industrial captains with cheap portraiture and genre rubbish. Then Whistler came to England and consolidated the spirit of revolt. A new battle-cry, 'Art for Art's Sake,' was heard; and a group of young painters and poets, rallying round the temerarious Yankee, decided that the only way to fight the industrial curse was to repudiate it, and to preach the gospel of individualism.

"Whistler carried to England, besides his fighting qualities and his artistic talent, a vehement anti-academic bias which had been brought to a cutting edge by his associations with the French radicals of the day. For French art, long balked and fettered by official patronage and academic formulae, had at last been released from bondage by such painters as Courbet, Manet, Degas and the Impressionists, among whom Whistler was much more at home than in England. The story of his glittering antics to get a hearing in London has been told many times, and Mr. Rothenstein does not repeat it. Instead, he shows how his shallow philosophy was merely a justification of his own weaknesses; how he deliberately used Joseph Pennell, his factotum, as an instrument to preserve for posterity the magnificent facade which he, Whistler, had erected to impress the Philistines; how his famous phrase, 'Art happens,' was seized upon by English esthetes who were unable to cope with the industrial incubus; how his eccentricities inflamed the conceits of the smaller fry; and finally, how the man's whole personality epitomized the revolt of the '90s against the British factory system in commerce and in art.

The rest of the book deals with the lesser celebrities; a touching account of Walter Greaves, 'now almost forgotten, and when remembered at all, as a ghost of Whistler, a shadowy counterpart of Enoch Soames'; Steer; Sickert; the irresponsible Conder; Beardsley, whose 'morbid tendencies were not expressed in art alone,' as is generally believed; the author's father William Rothenstein; and a valedictory tribute to Max Beerbohm."

An Honest Book

Concerning "American Furniture and Decoration, Colonial and Federal," by Edward Stratton Holloway, which has just been published by J. B. Lippincott & Co. (Philadelphia), the *New York Sun* says:

"Mr. Holloway is one of the lamentably few American writers on the subject of antique furniture whose work an intelligent person can read without being bored or disgusted by misrepresentation. For it will be found that save in very rare cases books and articles on the subject of antiques and decoration are usually written by persons whose knowledge is sketchy at best.

"Mr. Holloway in the book under consideration gives a clear and comprehensive account of American furniture in its different historic aspects and illustrates his text with well chosen pictures of the things of which he writes. Nor does he confine himself to illustrations of American things but in some cases shows their English or French prototypes. He explains social conditions at not too great length and minus the 'slush' which many other writers on the subject drag in to satiety.

"In brief, it is with almost vicious enthusiasm that Mr. Holloway's book is recommended for the edification of those who would know about American antiques."

A Learned Work

"Art Studies: Medieval, Renaissance and Modern" (Harvard University Press; \$3.50) is the sixth of a series of volumes produced under the auspices of the departments of fine arts of the two universities of Harvard and Princeton. The *New Republic* says that it "affords for the casual person only the most indigestible fare; for the specialized critic of the arts it is doubtless a feast.

"Serious and full discussions, with bibliographies and footnotes, and comparative photographs: one feels that here is scholarship and learning; and if one has a particular interest in, say—to quote a title at random—'Hell in the Florentine Baptistery Mosaic and in Giotto's Paduan Frescoes,' the desk and the mind are cleared for action."

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In the Realm of Rare Books and Manuscripts

A Mystery Solved

Bibliophiles have known that the first edition of Boswell's "Life of Samuel Johnson" was deleted after it was printed in 1791. Careful readers have noted that certain pages had the page numbers in brackets, and that a certain leaf was pasted in on a "stub." The rare book world has watched for the appearance of an "undeleted" first edition, but none ever appeared, and finally it was taken for granted that every copy had been made over and that none survived. Nevertheless, curiosity has been piqued as to what Boswell had cut out of his book after it was printed.

But Gabriel Wells, American dealer who has gone to live in London, recently found a copy, and he sold it to A. Edward Newton, book collector and author, of Philadelphia, for a price higher than that ever paid for a first edition of the "Life"—in other words more than the \$5,250 paid for the copy in the Jerome Kern library, dispersed last winter.

The text of the passages deleted by Boswell has not yet been made public, further than the fact that they related to conjugal fidelity, and that the biographer probably regarded them as indiscreet. They occur on pages 301 and 302 of the second volume.

Maybe Mr. Newton will never consent to their publication, on the ground that it would be an invasion of the rights of the dead, and unjust to the great biographer, who took so much pains to expurgate them.

Work of the Bremer Presse

The visit to America of Dr. Willy Wiegand in connection with the Grolier Club's exhibition of books issued by the private presses of Germany, gave the New York Times occasion to print an article on the work of the Bremer Presse, of which Dr. Wiegand is director. "Nearly twenty years ago," it said, "in Bremen, an establishment was founded for the purpose of carrying on the Middle Ages' tradition of hand-printing, of printing as an art, of arranging the printed page to reflect the sound and rhythm of the language and the character and form of the work itself. This was the Bremer Presse.

"Some idea of the labor involved in printing a book by hand may be gained from the Bremer Presse's latest accomplishment, the Luther's Bible of 2,200 pages, all hand-printed. It took five years to design the type, which was cut and re-cut fifteen times by Dr. Wiegand before he considered the

result satisfactory. The work of setting up the type and of printing the book was then carried out in two and a half years. There were two printers at work, and four compositors. The only forms of ornament used were the titles and initials cut in wood.

"This publication, Dr. Wiegand says, is the first representative edition since Luther's time which gives the early text its original form lost in subsequent editions by adaptations to the changes of the language. It was printed at this time to celebrate the 400th anniversary of the completion of Luther's translation.

"According to Dr. Wiegand, attention is given to having a well-balanced text, evenly colored by careful spacing and uniform black inking, exact adjustment of the register, and the use of hand-made paper of the best material and lasting quality."

The "Best" Collectors

"At a time when book collecting has reached such feverish intensity that its older devotees view with alarm the excesses of the newcomers, it is well to call a halt and examine calmly the characteristics of 'this innocent madness,'" says the New York Times, and then it quotes an interview in which Mitchell Kennerley, president of the Anderson Galleries, answers eleven questions. One of them was "Are the men of any particular profession or business likely to become collectors?" Mr. Kennerley answered:

"Perhaps more individual members of the legal profession are inclined to collect than are found in other occupations, because there are more people here with a combination of intellectual training, rather exhausting pursuits, a sense of the value of a special 'outside' interest and sufficient means to gratify their inclinations. But so far as a simple percentage of membership goes, the stage (omitting more distinctly provincial elements) may take the lead."

Books as Investments

"Recent sale of a book collector's library for \$1,800,000," says the Los Angeles Times, "helps to prove the assertion that the man who buys rare volumes and first editions does better than he who merely invests in bonds and stocks. It has been said that this library cost less than half of the amount realized. As long as the world is pretty well cluttered up with wealthy and discriminating collectors there will be a good market for the treasures picked up by men who know. All the good things in the world have not yet been herded and catalogued."


Beauty of Form

The collecting of books for their beauty of form is receiving decent recognition from the Harvard group of bibliophiles, notable among its supporters being the John Barnard Associates says the New York Herald Tribune. Reports from that quarter lately point to a healthy activity in this field. A recent graduate is donating to Harvard a Merry-mount Press collection comparable to the splendid Bruce Rogers library given by Professor Paul J. Sachs last spring. A series of modern French illustrated books has been promised besides. These and others of a similar nature are now all to be kept under a special classification in the library, devoted to the fine art of bookmaking.

Another gift lately received, which will fit into this division, is a virtually complete collection of books illustrated by Randolph Caldecott and Walter Crane, including an adequate representation of their drawings, paintings and letters. This tones in very nicely with the library's Kate Greenaways, Lewis Carrolls and John Newberys.

Taking stock of the library's possessions for inclusion in the new classification, it was evident that a rich foundation had already been laid. First, there were the incunabula, arranged typographically by presses; then the Aldines. There were over a hundred Savonarola tracts and the Fairfax Murray collection of Italian Representazione, which has been supplemented with photographic copies of all the originals in London or Florence where the sixteenth century originals were lacking.

Two Elzevirs, in the original sheets, still unfolded, are to be added, and the library's zealously guarded Kelmscott Chaucer on vellum may also fall in line. From the Amy Lowell collection were drafted the bundle of letters from eighteenth century printers, Bodoni, the Didots and others of lesser note.



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A Review of the Field in Art Education

Art in Colleges

That American colleges have undertaken to supply the cultural background for art appreciation and the creation of art, which heretofore has been missing from American life, is the discovery made by Helen Appleton Read, art critic of the *Brooklyn Eagle*. When the country grew cognizant of its situation as regards art, the first step, she says, was like putting the cart before the horse,—the building of museums.

"The next step was to fill them," she continues. "But because art has played so unimportant a part in American education there have not been enough men and women with an innate artistic feeling, backed with a sound artistic training, to adequately fill the many curatorships which the increasing number of museums offer. And this same lack of feeling and inadequate equipment accounts for many of the inferior works of art which are placed in these museums. But in recent years there has been a decided tendency in American colleges to place the art courses on an equal footing with other cultural expressions, literature and music, for example.

"This has resulted in an always increasing public which is informed in art matters. Such an audience is a definite encouragement to American art. In fact, it is the younger generation who is evincing the greatest interest in contemporary American art. Apparently education is going to prove the remedy for what we have missed through lack of a cultural inheritance. The following interesting announcement comes from Radcliffe College, which enjoys the same facilities in art education which have made the Harvard fine arts course outstanding.

"The number of graduate students working in the fine arts at Radcliffe College has increased 114 percent. in the past five years. The number of undergraduates 'concentrat-

ing' in that field of study has grown 81 percent during that same period. Fine arts stands fourth in order of choice among graduate students, with only English, Romance languages and history preferred ahead of it. Among undergraduates history drops to fourth place, leaving fine arts third.

"This is but one illustration," said Dean Bernice V. Brown, 'of a noticeable tendency among college students to take an active interest in this important field. It is, I believe, more significant of the growing appreciation in this country of things artistic than are, even, art exhibits in retail stores or the increased circulation of magazines devoted to the arts.'

"At the same time the quality of performance among Radcliffe students in the Fine Arts is evidenced by the fellowships won by them in 1928. Of 26 Carnegie Fellowships in Fine Arts, chosen in a country-wide competition, 13 are studying this year at the Fogg Museum of Fine Arts at Harvard, and six of these 13 are women enrolled in Radcliffe College. The Sachs Research Fellowship in Art, too, which is open to men and women the country over, artists as well as students, and has been held by men like Riske Kimball, director of the new Philadelphia Art Museum, Kenneth Conant, at the Harvard School of Architecture, and Alan Priest, curator of Oriental Art at the Metropolitan Museum, New York, was granted this year to Eleanor Patterson Spencer, a graduate student at Radcliffe.

"Among those who after studying at Radcliffe have occupied important position in museums are Eleanor Saxe, in the textile department of the Metropolitan Museum in New York; Helen W. Harvey, in charge of the educational department of the new Detroit Museum; Margaret Wheeler Fairbanks, in the educational department of the Museum of Fine Arts in Boston; Laura H. Dudley, curator of prints at the Fogg Mu-

seum, and Margaret Gilman, secretary of the Fogg Museum and editor of the museum's bulletin. Among those who are teaching are Ethel Hahn, in the art department at the University of Chicago; Agnes Millicent Rindge, professor at Vassar College, and Hetty Goldman at Johns Hopkins, who was in charge of the Fogg Museum's excavations at Eutresis in Greece. The art critic of one of the country's well-known newspapers, Dorothy Adlow, was formerly a Radcliffe student."

Out to Pasture

This is the season when art literally is abroad in the land, when the art instructor leads his flocks out to pasture. Several of the summer schools have advised THE ART DIGEST that enrollments so far have surpassed all expectations. Probably the number of outdoor students this year will exceed by 25 to 30 per cent. the number that sought instruction last year.

The summer art school has become a vacation fad for the art lover as well as a needed opportunity for the serious student. It combines a congenial atmosphere and relaxation with positive training that leads to sound appreciation and enjoyment.



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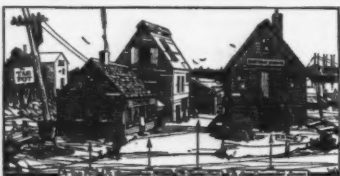
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A Major Event

It isn't usual that an exhibition by pupils of an art school gets vigorous comment from critics. In the first place, these exhibitions come at the end of the season, when the critic usually hates anything that looks like art or is even labeled art. In the second place, the work of students is not supposed to be art—yet. But the annual show of the California School of Fine Arts was treated by the writers as a major event.

"The exhibition," wrote Junius Cravens in the *Argonaut*, "is a revelation. We apparently have, growing up in our midst, a surprising number of promising and talented young artists who seem to be receiving in the school excellent and constructive instruction. Unity of idea and seriousness of purpose are everywhere apparent in the collection. Aside from the subject matter, which is necessarily of an academic character, there is much there to give one pause, for, as far as technique goes, the exhibition compares not unfavorably with the recent annual of the Art Association.

The *Chronicle* said: "The paintings, draw-

ings, frescoes, sculpture and work in various fields of design reveal a definite revolt against representation and a frank embracing of certain formulæ and mannerisms. It is hoped that the young artists will utilize this background of theory in sound painting in the future."

Summer School at Carnegie

In addition to the regular six weeks' courses in fine and applied arts to be offered between June 28 and August 9 at the twelfth summer session of the Carnegie Institute of Technology in Pittsburgh this year, a preliminary two weeks' period from June 17 to 28 will be available in certain courses for teachers and supervisors who are free at that time. Dr. Roscoe M. Ihrig, the director, has announced. During one week, C. Valentine Kirby, director of art education of the Pennsylvania State Department of Public Instruction, will be present for a series of conferences and informal talks with teachers.

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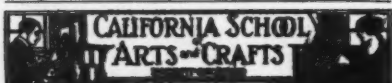
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On Clothes Lines

The curbstone exhibitions of art that have been held in Paris are now pretty well known. The artist simply puts his unframed canvas on view in the street, and the passerby, if he wants it, is privileged to buy for a few francs. The art students of Philadelphia have improved the idea. Last year they tried out the scheme, and this spring they employed it in an improved form. It is a "clothes line exhibition," and its improvement over the Paris idea consists in an auction feature, for each work goes to the highest bidder before the show ends.

This year historic and quaint Camac street, on which is located the Sketch Club and the Plastic Club, was chosen for the festival, and the date chosen was May 22, the day when delegates to the joint convention of the American Federation of Arts and the American Association of Museums convened in Philadelphia and when a part of their program was to visit "the street of little clubs." Students of three schools participated—the Pennsylvania Academy of the Fine Arts, the School of Industrial Art of the Pennsylvania Museum, and the School of Design for Women.

Paintings in oil and water colors, drawings, black and white sketches generally including prints, caricatures and other forms of art work were pinned to the clothes lines, or tacked to the erstwhile hitching posts of the historic street.

On account of the auction feature nobody was a complete loser. From an economic standpoint, even a few cents for a picture was a successful deal, for the works offered were produced "during school hours."

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teachers have classes in the evening, and on
Saturdays and Sundays. Tuition is free.
Its membership is more than 2,300. Cash
prizes and scholarships are awarded in paint-
ing, etching, sculpture, fashion designing and
illustration. Dr. Fleisher is still its guard-
ian genius, but it has other warm friends,
like E. W. Bok, the publisher, who provides
many cash prizes.

The annual exhibition (until June 9) was
treated in the newspapers as a major art
event. The New York Times printed
nearly a column about it. The club's main
gallery contained more than 100 paintings
and sculptures by present and former stu-
dents of the classes, many of whom have
won professional standing, and the rooms
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The Great Calendar of American Exhibitions

[Herewith are included, whenever announced, all competitive exhibitions, with closing dates for the submission of pictures.]

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Berkeley, Cal.

BERKELEY ART MUSEUM—

May 20-June 8—Student work, Berkeley Public and Private Schools, Cal. School of Arts and Crafts, U. of Cal.
June 10-July 1—Paintings, John Emmett Gerity; woodblocks, Franz Marc.

CASA DE MANANA—

June—Silhouettes by Siegel.

Laguna Beach, Cal.

LAGUNA BEACH ART GALLERY—

June 1-July 30—Summer exhibition by members of Laguna Beach Art Association.

La Jolla, Cal.

LA JOLLA ART ASSOCIATION—

June—Paintings, C. A. Fries.

Los Angeles, Cal.

LOS ANGELES MUSEUM—

June—Series of one-man shows; Otis Art Institute Students; modern French paintings; Mika Mikoun ceramics.

AINSLIE GALLERIES—

June—Paintings, Glen C. Sheffer.

REBEL CLUB—

June—Exhibition by club members.

STANDAHL GALLERIES—

To June 30—Nicolaï Fechin, Walter Ufer, Paul Dougherty.

Oakland, Cal.

OAKLAND ART GALLERY—

To June 8—Creative work by Anna Head children.

To June 12—Paintings, Frances Brooks.

MILLS COLLEGE ART GALLERY—

May 29-June 9—Exhibition of student work.
June 9-July 9—Paintings, Rockwell Kent; decorative arts exhibition from the Art Center, New York.

Pasadena, Cal.

PASADENA ART INSTITUTE—

June—Pasadena Society of Artists; textiles, Mildred Williams; West Coast Art Association.

GRACE NICHOLSON GALLERIES—

Until Aug. 31—Tibetan banner paintings; original Korean, Chinese and Japanese paintings of the XVth to XIXth centuries.

San Diego, Cal.

PINE ARTS GALLERY—

June—Fourth Annual Southern California Exhibition; paintings by Leon Bonnet.

San Francisco, Cal.

CAL. PALACE OF THE LEGION OF HONOR—
To Sept. 30—Exhibition of Contemporary American Sculpture.

EAST WEST GALLERY—

To June 15—Tibetan paintings.
June 15-30—Paintings, Boris Deutsch.

GALERIE BEAUX ARTS—

May 21-June 4—Childe Hassam.
June 5-19—Paintings, Maynard Dixon; block prints, Lowell Houser.

S. & G. GUMP CO.—

To July 31—General exhibition of aintings and prints.

Santa Barbara, Cal.

ART LEAGUE OF SANTA BARBARA—

July 1-13—Paintings, Edith Perry Wilson.

Denver, Conn.

DENVER ART MUSEUM—

June—Paintings from Bourgeois Galleries; locally owned old masters; students, Chappell School of Art.

Hartford, Conn.

WADSWORTH ATHENAEUM—

To June 15—Exhibition of batiks; wall papers, old and new; victorian costumes and accessories.

Wilmington, Del.

WILMINGTON SOC. OF FINE ARTS—

June—Children of the Delaware Schools.

Washington, D. C.

UNITED STATES NATIONAL MUSEUM—

To June 30—Etchings, Warren Davis.

GORDON DUNTHORNE GALLERIES—

June—Etchings, engravings.

Savannah, Ga.

TELFAR ACADEMY—

June 8-22—Bakst designs.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—

June 11-July 7—Annual exhibition, School of the Art Institute.

To July 15—Etchings by Van Dyck; portraiture in prints.

To Aug. 1—Japanese contemporary prints.

To Sept. 1—"Four Centuries of Etching and Engraving."

CHICAGO GALLERIES ASSN—

To June 9—Members' show.

June 12-July 3—Annual exhibition, Association of Chicago Painters and Sculptors; water colors, Tom Barnett, Roy Collins.

Springfield, Ill.

SPRINGFIELD ART ASSN—

June—Students' work.

Indianapolis, Ind.

JOHN HERRON ART INSTITUTE—

June—Netherlands furniture, tapestries, small sculpture of XVth to XVIIIth centuries; students, John Herron Art Institute.

PETTIS GALLERY—

May 27-June 9—Taftinger and pupils.

June 10-23—Paintings, Lea-Sturgeon.

Richmond, Ind.

ART ASSOCIATION—

To Aug. 31—Permanent collections.

Cedar Rapids, Ia.

THE LITTLE GALLERY—

June 1-July 6—Indian portraits, Winold Reiss; wood sculpture, John L. Clarke.

Emporia, Kan.

KANSAS STATE TEACHER COLLEGE—

May 20-June 20—Collection of water colors (A. F. A.).

Bowling Green, Ky.

WESTERN KY. TEACHERS' COL—

June—Exhibition, Southern States Art League.

Ogunquit, Maine

THE ART CENTER—

June 16-Sept. 4—Seventh annual exhibition of paintings and etchings.

Baltimore, Md.

BALTIMORE MUSEUM OF ART—

Indefinite—Jacob Epstein collection of old masters; Conrad collection of prints.

To June 3—XVIIIth and XIXth century French paintings from the Wildenstein Galleries.

PURNELL GALLERIES—

To Sept. 1—Recent etchings; old and modern paintings.

Boston, Mass.

BOSTON MUSEUM—

To June 5—Paintings by Kuniyoshi.
Through Summer—Etchings, Jacques Callot; early engravings; lithographs, Daumier and Fantin-Latour; prints by Turner, Meryon, etc.; woodcuts by Leighton and Daglish.

BOSTON ART CLUB—

May 29-June 15—Business Men's Art Club.

CASSON GALLERIES—

May 15-June 10—Original clipper ship paintings; etchings by Arthur Briscoe.

DOLL & RICHARDS—

To Oct. 1—Miscellaneous paintings and prints.

GUILD OF BOSTON ARTISTS—

To July 1—General Guild Exhibition.

GOODSPEED'S—

To June 29—Modern etchings; views of old Boston.

GRACE HORNE'S—

June—Paintings, water colors, prints.

SOCIETY OF ARTS AND CRAFTS—

June 6-19—Modern table glass and china, stained glass medallions, Sidney T. Callowhill; jewelry, Edward E. Oakes.

Cambridge, Mass.

FOGG ART MUSEUM—

Summer—Permanent collections.

Hingham, Mass.

THE PRINT CORNER—

June—Etchings and drypoints, Ernest Roth and William Walcott.

July 1-Aug. 15—Second annual review of work of Print Corner exhibitors.

Worcester, Mass.

WORCESTER ART MUSEUM—

To Oct. 1—Permanent collections.

Detroit, Mich.

DETROIT INSTITUTE OF ARTS—

May 20-June 10—International Exhibition of Ceramic Art (A. F. A.).

June—Paintings, E. W. Redfield.

AINSLIE GALLERIES—

June—American paintings from the Macbeth Galleries of New York; water colors, Henry Theodore Leggett.

Grand Rapids, Mich.

GRAND RAPIDS ART GALLERY—

Summer—Permanent collections.

Minneapolis, Minn.

MINNEAPOLIS INSTITUTE OF ARTS—

May-Sept.—English and continental china.

To July 18—Turner "Liber Studiorum" Prints.

Laurel, Miss.

EASTMAN MEMORIAL FOUNDATION—

June—Exhibition, Southern States Art League.

Kansas City, Mo.

KANSAS CITY ART INSTITUTE—

To July 31—Students of the Kansas City Art Institute.

FINDLAY ART GALLERIES—

June—Exhibition of etchings.

St. Louis, Mo.

CITY ART MUSEUM—

June—Etchings, Robert Fulton Logan; the Society of Mural Painters.

NEWHOUSE GALLERIES—

To Aug. 31—American and foreign paintings.

MAX SARKON ART GALLERIES—

Indefinite—American and foreign paintings.

SHORTIDGE GALLERIES—

June—Paintings, John J. Ingolia.

Omaha, Neb.

OMAHA ART INSTITUTE—

June—Work of the Art Institute classes; exhibition, Omaha Stamp Collectors.

Montclair, N. J.

MONTCLAIR ART MUSEUM—

To June 9—Water color show; paintings by Lillian Adams.

June 12-30—Exhibition of Flower Paintings.

Newark, N. J.

NEWARK MUSEUM—

Indefinite—Medal making; articles costing not more than 50 cents; North African exhibit; primitive African art.
May 21-June 21—Czechoslovakian exhibit.

Santa Fe, N. M.

MUSEUM OF NEW MEXICO—

June—Paintings, Fremont Ellis, Arthur C. Johnson, Carl Redin.

Brooklyn, N. Y.

BROOKLYN MUSEUM—

To Aug. 1—Block prints assembled by Philadelphia Print Club.

Buffalo, N. Y.

ALBRIGHT ART GALLERY—

To June 16—23d annual exhibition of selected paintings by American artists.

Elmira, N. Y.

ARNOT ART GALLERY—

To July 1—Exhibition of water colors (A. F. A.).

New York, N. Y.

METROPOLITAN MUSEUM—

Through Sept. 2—11th exhibition of American Industrial Art; Lehman collection of embroideries and costume accessories.

June—Italian liveries with heraldic gallions; masterpieces of prints.

June 10-July 31—Exhibition of Modern Prints.

ARTS COUNCIL (The Barbizon)—

June—Drawings by pupils of the Los Angeles Public Schools.

ACKERMANN'S—

June—Etchings, Gordon Grant, D. Litten.

AMERICAN WOMAN'S ASSN—

To June 30—Exhibition by artist members.

BABCOCK GALLERIES—

Summer—Paintings, water colors, etchings by American artists.

BROWN-ROBERTSON CO., INC.—

Indefinite—Color prints by British and American artists; paintings.

DOWNTOWN GALLERY—

To June 14—Exhibition in review of the season.

DUDENING GALLERIES—

Summer—Paintings, water colors and etchings by American academic and modern masters.

DURAND RUEL—

Summer—Exhibition of French paintings.

EHRLICH GALLERIES—

To June 30—Old masters; Garden Furniture and Accessories.

G. R. D. STUDIO—

To Aug. 31 (Thursday and Friday afternoons)—Gladys R. Dick Collection of Modern Paintings.

PASCAL M. GATTERDAM GALLERY—

Summer—Paintings by American artists.

GRAND CENTRAL GALLERIES—

To Aug. 31—Annual Founders Show.
June 4-15—Paintings, Frank C. Kirk, Theresa Bernstein.
June 11-22—Sculpture, Oronzio Maldarelli.
June 18-27—Paintings, Carl R. Krafft.

GREENER ART GALLERY—

Indefinite—Old and modern pictures.

HARLOW, M'DONALD & CO.—

To June 15—Etchings and drypoints, Seymour Haden.

HEERAMANECK GALLERIES—
Indefinite—Asiatic works of art (sculptures, paintings, textiles, ceramics).

THE GALLERY OF P. JACKSON HIGGS—
Indefinite—Old English masters.

INWOOD POTTERY STUDIO GALLERIES—
Indefinite—Exhibition of pottery.

KLEINBERGER GALLERIES—
Indefinite—Old masters.

KNOEDLER GALLERIES—
To June 5—Paintings by Le Sidaner.

LITTLE GALLERY—
June 3-15—Table linens and center arrangements.

MACBETH GALLERY—
Summer—Selected paintings by American artists.

MILCH GALLERIES—
Summer—Special exhibition of paintings and sculpture by American artists; foreign and American etchings.

MUSEUM OF FRENCH ART—
Through August—The Mrs. Leonard G. Quinlan Empire Collection.

NATIONAL ARTS CLUB—
To Oct. 1—Summer exhibition by painter life members.

NPWHOUSE GALLERIES—
To July 1—Selected paintings by old masters and famous Americans.

N. Y. HISTORICAL SOCIETY—
To Sept. 30—Relics, prints, etc., relating to Jenny Lind.

PORTRAIT PAINTERS' GALLERY—
Indefinite—Portraits by 20 Americans.

RALPH M. PEARSON STUDIO—
Indefinite—Modern hand hooked rugs by American artists.

PUBLIC LIBRARY—
To Nov.—Making of an etching; recent additions to print collection.

REINHARDT GALLERIES—
To July 1—Old masters; modern French masters.

SALMAGUNDI CLUB—
To Oct. 15—Annual summer exhibition.

SCHULTHEIS GALLERIES—
Permanent—American and foreign artists.

JACQUES SELIGMANN & CO., INC.—
Permanent exhibition of ancient paintings, tapestries and furniture.

E. & A. SILBERMAN—
Jan. to June—Old masters and antiques.

MARIE STERNER GALLERIES—
To Sept. 1—Paintings and water colors by modern American and French artists.

VALENTINE GALLERIES—
To Oct. 1—Modern French art.

VAN DIEMEN GALLERIES—
Indefinite—Paintings by old masters.

WESTON GALLERIES—
Summer—Contemporary art; old masters.

WEYHE GALLERY—
May 27-June 15—Drawings and water colors by Candlin, Littlefield, Melloy, Mruk, Nash, Post, Wilhelm.

HOWARD YOUNG GALLERIES—
Until Oct. 1—Selected group of important paintings.

Rochester, N. Y.

June—Woodcuts, Clare Leighton; Living Artists of Southern California; Daumier lithographs.

Saratoga Springs, N. Y.

SKIDMORE COLLEGE GALLERY—
June 1-10—Exhibition by students of Skidmore.

Syracuse, N. Y.

SYRACUSE MUSEUM—
June—Robert Reid.

Akron, O.

AKRON ART INSTITUTE—
Summer—Permanent collections.

Cincinnati, O.

CINCINNATI MUSEUM—
To Sept. 1—36th annual exhibition of American art.

Cleveland, O.

CLEVELAND MUSEUM OF ART—
June 7-July 7—Contemporary American Paintings.

CLEVELAND ART CENTER—
June—Negro paintings sent on tour by Harmon Foundation.

Columbus, O.

GALLERY OF FINE ARTS—
Summer—Permanent collections.

Dayton, O.

DAYTON ART INSTITUTE—
May 27-June 10—Exhibition by Dayton Art Institute School.

Toledo, O.

TOLEDO MUSEUM OF ART—
To Aug. 31—Annual exhibition of Contemporary American Paintings.

Youngstown, O.

BUTLER ART INSTITUTE—
June—Students of Butler Art Institute School.

Norman, Okla.

UNIVERSITY OF OKLAHOMA—
May 10-June 10—London posters.

Portland, Ore.

PORTLAND ART ASSOCIATION—
June 6-July 14—Contemporary American lithographs, etchings and prints from the Weyhe Gallery, New York.

New Hope, Pa.

PHILLIPS MILL—
To June 25—Artists of the New Hope Group.

Pittsburgh, Pa.

CARNEGIE INSTITUTE—
To Sept. 1—Modern etchings.

Philadelphia, Pa.

ART ALLIANCE—
To July 31—European picture books for children by leading artists.

MUSEUM OF GRAPHIC SKETCH CLUB—
May 18-June 8—Annual exhibition of the club.

PA. MUSEUM'S SCHOOL OF INDUSTRIAL ART—
To June 28—Annual exhibition of work by students.

UNIVERSITY MUSEUM—
To July 1—Gold treasure, etc., found in the royal tombs at Ur.

Providence, R. I.

NATHANIEL M. VOSE GALLERIES—
To Sept. 30—Summer exhibition of paintings.

Memphis, Tenn.

BROOKS MEMORIAL ART GALLERY—
June—Paintings from National Association of Women Painters and Sculptors; pastels, Will Stevens; pictorial photography, Ethel Dismukes.

Fort Worth, Tex.

FORT WORTH MUSEUM—
To June 23—19th annual exhibition of selected paintings by Texas artists.

Houston, Tex.

MUSEUM OF FINE ARTS—
June—"Texas Wildflower Show"; etchings, Mary Bonner.

HRRZOG GALLERIES—
June—International exhibition of paintings; signed glass creations; miniatures.

LITTLE GALLERY—
June—Etchings, Elizabeth Warren; block prints, Tod Lindenmuth.

San Antonio, Tex.

WITTE MEMORIAL MUSEUM—
Summer—Permanent collections.

MILAM GALLERIES—
To June 30—2nd Annual Exhibition of American Print Makers; ironcraft by Henry Wedemeyer.

Seattle, Wash.

ART INSTITUTE OF SEATTLE—
To June 6—Architectural exhibit; Seattle Times soap carving contest.

June 10-28—Fifth International Exhibition of Pictorial Photography; paintings of American city life by Noboru Foujioka.

SCHNEIDER ART GALLERIES—
Indefinite—American and Foreign artists.

Appleton, Wis.

LAWRENCE COLLEGE—
June—Etchings by Kasimir.

Milwaukee, Wis.

LAYTON ART INSTITUTE—
June 14-Sept. 23—Students of Layton Art Institute School of Art.

MILWAUKEE ART INSTITUTE—
June—Drawings and paintings, Prof. Carl von Marr; Samuel O. Buckner Collection; exhibitions, Men's Sketch Class, Women's Sketch Class.

June 11-July 14—International Water Color Show.

MILWAUKEE JOURNAL GALLERY—
To July 12—Paintings by Frank V. Dudley, Roland Stewart Stebbins, Edward K. Williams; cement-fresco murals by Jessie Kalmbach Chase.

Oshkosh, Wis.

OSHKOSH PUBLIC MUSEUM—
June—Bird paintings, Bruno Ertz; pencil drawings, Stanley Woodward; bronzes, Bessie Potter Vonnoh.

Making Louvre Guards Voluble

Because many visitors complained to the authorities that they had asked guards in the Louvre in vain to direct them to the Mona Lisa and the Venus de Milo, those dignitaries have had to undergo a course of training, so that they now "know everything." The guards, it appears, had been chosen mainly because of their war records, and had conceived their job to be strictly "guard duty." They now rotate in their posts, so as to become acquainted with everything in the Louvre.

National Pride

Great impetus has been given in the last month to the movement for the "Development of the City of Washington" and for the carrying out of the plans of the Frenchman, L'Enfant, who, when he laid out the city, apparently was a century and a quarter in advance, artistically, of the nation he served. The newspapers, doubtless moved at last by the art urge of the country, have devoted much space to the scheme to beautify Washington.

"The capitals of the old world," wrote Oliver McKee, Jr., in the Boston *Transcript*, "are not only the center of political and governmental activity, but they are as well cultural, artistic and educational centers of these countries. Paris, Vienna, London, Rome, Madrid, Stockholm, Copenhagen, Moscow, and many others, rank as great cultural centers. Politics goes hand in hand with art, and education marches with governmental administration.

"The Washington of a few decades back was a rather barren place culturally; it lacked great educational institutions, art colonies, and had little to offer scholars in comparison with such cities as Boston, New York and Philadelphia. It was little better than an overgrown country town, and though its importance could not be denied as the capital of our rapidly growing Republic, culturally it was something of a Sahara.

"The old order is passing, and a new emphasis is being placed on the fine arts, education and facilities for scholarly research. The Library of Congress has developed and expanded in an almost phenomenal way in the past few years, and is now one of the main dynamos in the capital of cultural energy. The chairs of music, fine arts and history recently established have raised the library to new levels of prestige and influence. It is a beacon of light and learning, and if Washington has become a different place from the Washington of the eighties and nineties, the national library is one of the agencies that have contributed to the change. . . .

"The art collections of the capital—the Corcoran and Freer Galleries, the Phillips Gallery and others—are being continually added to, and it cannot be long before there will be a real National Gallery here, with a building of its own.

"Washington does not wish to take away from the cultural glories of any other American city, for Washingtonians realize that our country is big enough to have many centers of the fine arts and scholarship. The far-visioned citizens of the capital do, however, hope to end the cultural deficiency of Washington—indeed they have already done so, in a measure. They want, in a word, to make their city something more than the headquarters of the Government, a rack for congressmen and officials to hang their coats on while working for Uncle Sam."

The Problem of the Parthenon

Athens is in a quandary as to what can be done to save the anaglyphs on the frieze of the Parthenon. The ephor of the Acropolis drew attention of the archaeological authorities to the condition of the anaglyphs and the danger that they might perish if not lowered from their position. Balanos, the architect in charge of the re-erection of the fallen columns of the Parthenon, was asked to report whether it would be possible to remove the frieze without endangering it. He opposes the removal as he considers the risk too great.

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Movie Man's Flair

Joseph Von Sternberg, a moving picture director of Hollywood, is showing a flair for modernist art of the sort which critics say will live.

When the exhibition of sculpture, ceramics and paintings by Alexander Archipenko was held recently at the galleries of Harry Braxton in Hollywood he bought eighteen examples—nine bronzes, three marbles, two ceramics and four paintings. And now word comes that he has bought from Peter Krasnow, Los Angeles modernist painter and wood carver, all of that artist's work he would sell—several thousand dollars worth.

Hollywood is said to have got "some real thrills from Archipenko's dynamic, flaming bronzes, ceramics and paintings."

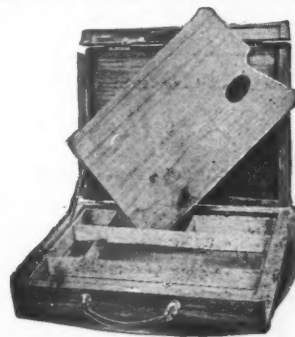
he calls, in President Hoover's phraseology, "The Noble Experiment."

It depicts the inside of a speakeasy. A street sweeper in white uniform is in the foreground. Standing at the bar, to his right, and gazing reflectively over his head, is a man in evening clothes. On the other side are two aristocratic young women in decollette, seated at a table with backs to the "white wing." In the foreground is the artist himself, leaning against the bar.

"There," says Luks, "is 'the noble experiment.' We once were able to pick drinking companions, but now we can't."

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Italy's Attitude

The new Fascist legislation in Italy, revising the 1909 law for the protection of artistic treasures, has teeth like a shark. Under it the private owner of art objects or antiquities retains only the merest shadow of ownership. He is almost completely "expropriated."

"The new bill," says the *Christian Science Monitor*, "gives power to the state to carry out all necessary repairs, at the expense of the proprietor, to any monumental or historic building, when the latter has negligently allowed it to fall into bad condition, as well as to expropriate the building in the event of his inability or unwillingness to pay the cost of these repairs. Moreover, the State has authority to prohibit the dispersal of any collection of artistic and historical value, and the state's rights for any

antiquities lying below ground is recognized in the new bill."

The restrictions are so great that it almost makes the rest of the world rejoice that Italy has produced a Dossena to create new classical and Renaissance antiquities.

The Italian government keeps as busy as a woman prohibition official in its effort to prevent the "bootlegging" of antiquities out of the country. It recently raided the homes of peasants at Pila where it found several recently excavated Etruscan treasures for which antiquarians in Paris had been negotiating, including a bronze shield, bronze greaves and gold earrings. Next it seized a XIVth century triptych in the house of an antiquary; and then some antique coins found by workmen in Perugia. Finally a collector who had bought a hoard of 200 rare papal coins, just unearthed, suffered the sequestration of his treasures.

\$250,000 for a Hals

A Washington art collector, whose name is not announced, but who is said not to be Secretary Mellon, has acquired for \$250,000 from the Ehrich Galleries, New York, Frans Hals's "Portrait of Judith Leyster." The work comes from the collection of E. Grainger, in England, and has been authenticated by Dr. W. R. Valentiner, director of the Detroit Museum of Art.

The subject was the wife of the painter Molenaer, and was Hals's pupil and, reports say, his mistress. She was a talented artist and painted so completely in the master's style that many of her paintings have passed as the work of Hals. A Dutch expert recently wrote an article showing how her monogram often had been changed into that of Hals.

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The Print Corner, Hingham, Mass.
Furnell Galleries, Baltimore.
Mabel Ulrich's Print Shop, Minneapolis and St. Paul.
- RAKE BOOKS, MANUSCRIPTS**
Brick Row Bookshop, Inc., 43 E. 50th St., N. Y.
Colony Book Shop, 26 E. 61st St., N. Y.
James F. Drake, 14 W. 40th St., N. Y. C.
T. H. Gannon, Inc., 665 Fifth Av., N. Y.
G. Hess, Munich.
- RESTORERS**
Chas. Chiantelli, 572 Lexington Av., N. Y.
M. J. Rougeron, 101 Park Av., N. Y.
- REGS**
Ralph M. Pearson Studio, 10 E. 53rd St., N. Y.
- SCHOOLS OF ART**
Abbott School of Fine and Com. Art, 1624 H St. NW., Washington.
Alexander Archipenko, 16 W. 61st St., N. Y.
X. J. Barile, 7 W. 14th St., N. Y.
Boston Museum School, Fenway Rd., Boston, Mass.
Broadman Art Academy, 30 W. Dale St., Colorado Springs, Colo.
- Brooklyn Art School**, 124 Livingston St., Brooklyn.
Calif. School of Arts and Crafts, Oakland.
Calif. School of Fine Arts, Chas. and Jones, San Francisco.
Scott Carbee School, 135 Mass. Av., Boston.
Chappell School of Art, 1309 Logan St., Denver.
Chesler Springs School, Chesler Springs, Pa.
Cocoran School of Art, Washington, D. C.
A. E. Cross, Boothbay Harbor, Me.
Dallas Art Institute, Dallas, Texas.
Designers Art School, 574 Bayview St., Boston.
Veepers George School, 41 St. Nicholas St., Boston.
Walter Goltz, Woodstock, N. Y.
Harford Art School, Harford, Conn.
Inwood Pottery Studio, 207th Street, West of Seaman Ave., New York.
Kansas City Art Institute, 2000 Warwick Blvd., Kansas City, Mo.
Kilb-Ten Eyck Art School, 598 Shippan Ave., Stamford, Conn.
Layton School of Art, Milwaukee.
Marinet School of Art, 10 E. Franklin St., Baltimore.
Maryland Institute, Baltimore.
Master Institute of United Arts, 311 W. 105 St., N. Y.
Metropolitan Art School, 10 W. 57th St., N. Y.
Naum Los, 1947 Broadway, N. Y.
Nelson Outdoor Painting Class, Kent, Conn.
N. Y. School of App. Design for Women, 180 Lexington Av., N. Y.
N. Y. School of Design, 145 East 57th St.
N. Y. School of Fine & Applied Art, 2139 Broadway, N. Y.
Ohio University, Athens, Ohio.
Otis Art Institute, 1401 Wilshire Blvd., Los Angeles.
Ralph M. Pearson, 10 E. 53rd St., N. Y.
Penn. Academy of the Fine Arts, Broad & Cherry, Phila., Pa.
Phila. School of Design for Women, Broadway and Master, Phila.
Pratt Institute, Brooklyn.
School of the Arts, 148 Sta. Barbara St., Santa Barbara, Cal.
School of Design and Liberal Arts, 212 C. P. South, N. Y.
Syracuse University, Syracuse.
Thorn School of Modern Art, 511 Carnegie Hall, N. Y.
Traphagen School of Fashion, 1000 Broadway, N. Y.
University of Minnesota, Minneapolis, Minn.
Washington University, St. Louis.
Webster Art School, Provincetown, Mass.
Our Wiggins, Lyme Conn.
Wilmington Academy of Art, Wilmington, Del.
Worcester Art Museum School, 11 Highland St., Worcester, Mass.
- ART SCHOOLS—TRAVEL TOURS**
University Summer School of Art and Archaeology, Aurora, N. Y.
- SECRETARIAL SERVICE**
Emergency Secretarial Service, Carnegie Hall, N. Y. City.
- APARTMENTS TO LET**
Master Building Apartment Hotel, Riverside Drive at 103d St., N. Y.

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